

THE LANCET

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KING'S COLLEGE SCHOOL.—The Council give notice that, on the opening of the School on the 21st inst., it will be divided into two parts.

UNIVERSITY HALL.—FUNDAMENTAL LECTURES FOR STUDENTS OF UNIVERSITY COLLEGE, LONDON, AND OTHERS. A COURSE OF SIXTEEN LECTURES on THE CONNEXION OF PHYSICAL SCIENCE AND RELIGION, as shown in the Dependence of the Phenomena of the Material Universe on the constantly operating Will of the Deity, will be delivered during the present Term, in UNIVERSITY HALL, GORDON-SQUARE, LONDON, by WILLIAM B. CAPELTON, M.D., F.R.S., F.R.S.E., &c.; Examiner in Physiology in the University of London, and Professor of Medical Jurisprudence in University College, London.

POTANICAL SOCIETY OF LONDON.—DISTRIBUTION OF BRITISH DUPLICATES in 1851.—In consequence of numerous applications from Members, British Duplicates will be received until Wednesday, 22nd inst.

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ARCHITECTURAL PUBLICATION SOCIETY.—Members who have not paid their subscription for the current Year 1850-51, due on the 1st of May last, are requested to transmit the same at their earliest convenience.

ZOOLOGICAL SOCIETY OF LONDON.—THE FIRST PART of the Fourth Volume of the TRANSACTIONS of the ZOOLOGICAL SOCIETY of LONDON is ready for sale at the Society's Office, 11, Hanover-square, and at Messrs. Longman, Paternoster-row.

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The Lexington Papers; or, some Account of the Courts of London and Vienna at the conclusion of the Seventeenth Century. Extracted from the Official and Private Correspondence of Robert Sutton, Lord Lexington, British Minister at Vienna, 1694—8. Edited, with Notes, by the Hon. H. Manners Sutton, Murray.

THESE papers were lately found in manuscript, at Kelham,—formerly the residence of the last Lord Lexington, now the seat of his descendant, Mr. T. H. Manners Sutton. They were discovered in a partially concealed closet, where they had remained for years buried in dust.—The first Lord Lexington was a peer of Charles the First's creation; and after publicly figuring in the events of his stirring times, died in 1668. His son, Robert Sutton, second and last Lord Lexington, was employed in diplomatic service, and flourished in the time of William the Third, and subsequently. His daughter married the third Duke of Rutland; and his second son, (who was younger brother of the famous Marquis of Granby,) Lord Robert Manners, assumed the name of Sutton, and founded the family of which the late Lord Canterbury was the first ennobled representative.—These particulars we take from the brief and unpretending Introduction of the editor of these Papers.

Like many other collections of historical papers, the one before us will be found more useful and acceptable to the writers than to the readers of history. It certainly well merits publication, and assists in throwing light on an important period; but with the exception of some new letters about the death of Queen Mary, the wife of King William, and some characteristic letters of Prior, the poet, there cannot be said to be much interesting matter in the volume. Those who are already familiar with the events and *dramatis personæ* of the age (1694—1698), will read the papers with pleasure; but the spirit of the period and the manners of the time are not vividly portrayed in them. Yet we are very glad to have the volume, because it corroborates much of our previous knowledge. It is very well edited by Mr. H. Manners Sutton,—whose notes cannot fail to be of service to every one studying the period. He has shown such evidence of study of the times under consideration, that we are only surprised he has not given us a separate volume on them. As contributions to history the notes are as valuable as the letters.

Of Lord Lexington himself little is to be said. He was not a first-rate man; and with the exception of Lord Portland (the friend of William) and Prior, the poet, there are no very great celebrities introduced into this volume. The letters of Prior are quite in accordance with the character attributed to him by his contemporaries. They are sprightly and vivacious, with an artificiality and effect attendant on the effusions of a regular professed wit. They have a certain Walpoleian flavour,—only of a second-rate kind though,—but they give the idea that his conversational powers must have been equal to his reputation. In nearly all the letters he constantly complains of his poverty, and makes references to his expenses as an ambassador; and we find also in the letters of Mr. Stepney, another diplomatic *littérateur*, references of a similar grumbling dissatisfied kind. In fact, the letters would suggest to literary men that they have not lost much in being excluded from the diplomatic service,—as the necessity of spending the salary leaves the poor diplomatist

without money at the end, his honour being of a transient character.

Premising that "Abraham" is a cant name for Secretary, we extract the following letters from Prior.—

"Mr. Prior to Lord and Lady Lexington.

"Hague, March 1, 1695.

"I am as yet so afflicted for the death of our dear mistress, that I cannot express it in bad verse, as all the world here does; all that I have done was to-day on Scheveling Sands, with the point of my sword:—

Number the sands extended here;
So many Mary's virtues were:
Number the drops that yonder roll;
So many griefs press William's soul.

The fair ones are all well here; Madame Kaunitz wins money, and Madlle. Starenburg hearts. Our Lady Eleanor Colvil, my Lord Clancarty's sister, who ran over seas after Count Dona, and (which is worse) married him, has stayed for him here these three months very lovingly, while he has been with a comedian at Brussels; they met two days since, and all is joy and ecstasy. Count Frize is at the Hague, keeps a very good house, and I dine with him very often, where we drink my Lord Lexington's health regularly after the King's. I have had the women—namely, as we say in memoirs, Countess Frize, Countess Dona, an ugly sister that they call Esperanza, and an &c. of the fair sex—to dine with me; which day cost me fourteen pounds, of which I have one from my great master per diem, and consequently Abraham and I eat cold meat thirteen days, and concluded, like Solomon, that all was vanity. Mrs. Davers ought not to know this, for the man that treats married women thus is not likely to make a faithful lover, and he who spends fourteen times more than he has will not be the properest husband that a woman of her prudence would choose. I must take my Lady's excuse that the paper is full, but a true secretary should take another leaf and spoil it, though it be but to make my leg, and tell my dear Lord and good Lady with how much truth I am, &c. &c.

"Mr. Prior to Lord Lexington.

"Hague, March 8, 1695.

"Your Lordship is to pardon my Abraham; in recompence I almost adore yours. This is a pretty confidence to make to your Lordship, but there are distance, quality, virtue on one side, and common sense, common honesty, and common gratitude on the other, that refine my passion for Mary Lexington to the same degree as that I had for Mary Stuart, who has left a platonic void in my heart that nobody can better fill than the lady in a baize gown at Vienna, except Cousin Davers please to cure my speculations by taking my heart a little more materially with all its appurtenances: your Lordship will speak to her concerning it, for I have now a coach and 200*l.* ready money, which are not things to be despised by any young woman that does not stand in her own light; another thing is, she shall be my Abraham, and have all the perquisites of the place into the bargain. I will trouble your Lordship with no other English news than what relates to myself; some say we shall have new Secretaries, and most name my Lord Lexington and Sir William Trumbull: *Dieu le veuille*, as the French divines say, for I am impudent enough to know who will be the better for it. Everybody agrees that we shall have a Plenipotentiary here, named before the King's coming, in which case I presume they will do something for my worship: *Dieu le veuille* again. They talk of sending me to Ratisbonne, and I need not say how glad I should be of it while my Lord is at Vienna. I protest I blush whilst I say, that if my Lord Lexington would be pleased to hint that I should not be wholly useless there, 'twould, I believe, clinch the nail; but for God's dear sake, my Lord, pardon me if the request be unreasonable, for all that I ask or desire in this or anything is to approve myself always, with the greatest respect and duty, &c. &c."

All the letters in this volume certify to the affection entertained by William for Mary,—and show that he was by no means the cold, unfeeling person that he has been so often described. Like other heroes, he was undemonstrative rather than unfeeling. The following letter from Mr. Vernon (whose own Correspondence was pub-

lished some time since) will be read with interest.—

"Mr. Vernon to Lord Lexington.

"Whitehall, Dec. 28, 1694.

"My Lord Duke [the Duke of Shrewsbury], writing to your Lordship on this sad occasion, there will be little left for me to trouble you with; but I can't but pay my tribute of sorrow to the memory of so great a Queen, whom we expected to be a more lasting blessing to these nations. But it has pleased God to frustrate our hopes, so that you will now receive an account far different from my last, the alteration beginning that very night; for the next morning the physicians receded from their former opinion of the Queen's having the measles, and were then satisfied it was the small-pox, though a very unkind sort of them, with a mixture of St. Anthony's fire, which is said to have occasioned the swelling about her eyes and mouth. Some few spots that were upon her temples began then to appear discoloured, and there were some other ill symptoms; whereupon more physicians were sent for—viz., Stockham, Coladon, and Gibbons, and the Queen was let blood in the temples, and many blisters drawn. She got a little rest towards the former part of that night, but any glimpse of hopes soon vanished again, and death seemed to advance upon her, she visibly declining, and her pulse growing weaker in spite of Sir Walter Raleigh's cordial and King Charles's drops. The Archbishop of Canterbury [Dr. Tenison] made known to her her condition on Wednesday, without any dismay, as one long prepared for all extremities; and yesterday she received the Sacrament with great devotion and resignation. Last night a council was called at Kensington, and some of the physicians were sent for to give an account how they found the Queen. Sir Thomas Millington told them they had observed the Queen to decline very fast till that noon, insomuch that they expected a speedy issue of it, but that she had not grown worse since; but upon her taking the bezoar cordial she appeared to be a little more lively, and that Dr. Ratcliff thought her pulse to rise again, but he could not say he perceived any such thing. He told them the spots appeared all along but like so many flea bites, none of them raising the skin, which continued (as he expressed it) smooth like glass. My Lord President [the Duke of Leeds] was then sent from the council to his Majesty, to desire he would have some consideration of his own health; which was very necessary advice, since his Majesty has so much neglected himself since the Queen's first falling ill. It was but two nights since that he has been persuaded to lie out of her bed-chamber, and then he would only remove to the next room. He has scarce got any sleep or taken any nourishment, and there is hardly any instance of so passionate a sorrow as the King has been overtaken with, which seemed excessive while life yet lasted, and 'tis risen to a greater degree since; so that he can hardly bear the sight of those that were most agreeable to him before. He had some fits like fainting yesterday, but to-day they have prevailed on him to bleed. Last night the Queen grew delirious, and continued so till she died. A council has been called this evening to consider of burying the body, but I don't hear anything is yet resolved on. I hear it has been opened and embalmed, and that to-morrow night it will be removed to Whitehall. The King continues still at Kensington; they say he will remove only till the mourning furniture is put up, but whether it will be out of the house, or only down stairs, I don't hear. My Lord Steward [the Duke of Devonshire] has offered him Arlington House. I hope the vigour of the Parliament will keep the ill-intentioned in awe. There was a rumour begun to be spread to see how it would take, as if the Parliament were dissolved by the Queen's death, they being called by writs in both their names. I know not whether any member of either house were possessed with that notion, but none appeared to own it; and if they had, they would have found themselves but coarsely treated for doctrines that tend only to subvert the Government. So that if his Majesty be pleased to moderate his grief, as I hear he is in something better temper this evening, I hope our affairs will go in the same train, though

the death of this excellent Queen must always be reckoned a grievous loss."

Our readers will recollect the brilliant character of King William's faithful follower and friend, the Earl of Portland—the founder in England of the great house of Bentinck. The following letter sufficiently proves that Mr. Macaulay's was no fancy sketch. The letter was written just after the discovery of the plot for the assassination of King William, and exhibits the plain, manly, and hearty condition of the writer. It is addressed to Lord Lexington.—

"You will have been extremely surprised to learn the peril to which we have been exposed. We were on the brink of a precipice and ready to fall, when, by a manifest interposition of Providence, we were made aware of the danger which threatened us and all Europe. On Thursday, the 13th (23rd of February), a man whom I knew came to tell me, that on the Saturday following (the 13th) his Majesty would be attacked and assassinated by forty-six men, the greater part of whom had been in the service of King James; and that there were among them a lieutenant, a brigadier, and a sub-brigadier of his English and Irish guards, who had been sent from France for the purpose. He further stated that his Majesty would be attacked at Turnham Green, on his return from hunting, when his escort would consist of twenty-four men. I immediately gave notice to the King of the information which I had received, but he would not believe it. The following Friday, the 14th, at nine o'clock in the evening, a man, whom I did not know, but who had been a captain of cavalry in Ireland, came to me at Whitehall, where I fortunately was, having been detained there by business. He informed me that the King would be assassinated the next day; that he was himself one of the conspirators; that the plan was so arranged that it could not (humanly speaking) fail to succeed; that the moment the fatal blow was given, there would be a general insurrection of all the Jacobites and Roman Catholics in the kingdom; and that King James was ready to embark at Calais with a French army to invade England. I immediately set off hither to see the King, who was on the point of retiring to bed, and intending to hunt the next day, had already ordered his carriages and guards for the morning, and dinner to be prepared for him at Richmond. His Majesty, however, altered his plans, and determined on remaining here. Two days afterwards two other persons came to me, who confirmed in every particular the information which I had previously received, and further stated that the conspirators, having failed in their intended blow, had determined on making the attempt the following Saturday. The names of many of them were known, and all who could be found were immediately seized. They have already been examined; some have confessed, and all will be tried in a few days. At the same time we received information from Flanders that the enemy had collected a great body of troops at Dunkirk and Calais, as well as a large number of transport vessels and ships of war, that the troops were either on board or being embarked, and that it was well known there that they were assembled for the invasion of England. The King immediately ordered our army to march towards Kent, and gave directions that the ships, both in the river and at Portsmouth, should be assembled in the Downs. Admiral Russell was despatched to take the command, and two days afterwards he set sail for the coast of France with sixty ships. He found at Calais more than 400 transport vessels, which the enemy, who had already received information of the approach of our fleet, had withdrawn into the bay as far as was possible, to save them from being burnt. He also found in the roads, at Dunkirk, eighteen ships-of-war, which for the same reason they had anchored behind the sand banks on the coast of Flanders. You will learn, from other quarters, the particulars of the vigorous and energetic measures of Parliament on this occasion. I do not believe that times past afford us an example of so horrible and treacherous an attempt at murder, recognized and sanctioned, as this has been, by a public authority. All the conspirators who have made any disclosure or confession allege that they had an order from King James,

in his own handwriting, authorizing them to strike the blow; and this statement is confirmed by the fact, that he sent officers and guards from France to take part in this abominable attempt, from the success of which Providence has saved us almost by a miracle. The danger is past, but I tremble when I reflect on the atrocity of the scheme, and the state to which all the allies would have been reduced had it succeeded. I should have been in the same carriage with the King, and should have shared his fate; but death would have been preferable to slavery under enemies so barbarous and inhuman."

We observe a rather serious mistake by the editor,—into which we are surprised that a gentleman of his information—himself a cadet of a celebrated family—could have fallen. In a note to page 188 he remarks, alluding to the edict of Louis the Fourteenth for the ennoblement of five hundred persons in 1696 on payment of sums of money, "that the financial distress must have been great indeed when *Le Grand Monarque* consented to confer the privilege of nobility on persons engaged in trade." But the term *noble* never had the same meaning on the Continent as with us. It was far more comprehensive in its signification, and was applied to a class whom we call in England commoners. Mr. Sutton might recollect the old saying, current before the *ancien régime* was destroyed by the Revolution—"Tout gentilhomme est noble, mais tout noble n'est point gentilhomme." The corresponding class to our hereditary nobility were "Les Grands Seigneurs," otherwise "La Haute Noblesse"—a class not reached by the edict of Louis. The class of *noblesse* which he created by his edict were in an aristocratic sense by no means so dignified as our city knights—hence their continuance in trade was not surprising.

The following is a very good specimen of the clear and succinct style in which Mr. Sutton has annotated this volume. In a short compass it tells a most romantic story, and one which presents a promising subject to the dramatist. There have been many good plays written on more slender plots than that suggested by the following authentic piece of real history.—

"Prince Charles of Brandenburg was serving in Piedmont with the allied army, to which were attached three regiments of Brandenburg troops. He was young, gay, and sensitive; and the charms of the Comtesse de Salmoure, the widow of an officer of dragons, made so deep an impression on his heart that he resolved on a marriage with this lady, who, although so far his inferior in rank, seems by her subsequent conduct to have been worthy of his love. To disarm suspicion, it was agreed that the marriage should be privately solemnized at the Vénère, a country house belonging to the Duke of Savoy; and the ceremony was about to be commenced, when one of the assembled guests, to whom the secret had not been previously confided, was so much shocked at the proposed misalliance of the Prince, that drawing his sword, he furiously attacked the priest, and forced him to fly for his life. The Prince, however, was not discouraged by this failure, but warned by what had occurred, he forthwith resolved to adopt the royal mode of marrying by proxy, and a few days afterwards one of his attendants married the Countess in the name of his master. The Duke of Savoy was soon informed of the marriage; and failing in the attempt to persuade the Prince to disown his union with the Countess, adopted more violent measures to break it. A party of armed men forcibly entered the Prince's bed-chamber, and notwithstanding a determined resistance on his part, in which he wounded one of the assailants, they carried off his wife, and conveyed her to a convent, in which she was strictly guarded. The Prince was himself placed under arrest; but he firmly refused to listen to the entreaties or the threats by which his brother, the Elector of Brandenburg, and the Duke of Savoy, endeavoured to induce him to disavow his marriage. He made several vain attempts to release his wife from her prison, and a few months afterwards died of a fever caused by grief and disappointment, leaving all that he possessed to his

widow, as a mark of his continued attachment. Upon his death, the Princess was released from confinement. Although very poor, she preferred reputation to wealth, and honourably refused the sum of 25,000 ducats (about 6,000*l.*), which was offered by the Duke of Savoy, as the price of her admitting the informality of her marriage with the unfortunate Prince.—*Vide Mém de Comte D.*, published 1702.

The above extracts are sufficient to indicate the quality of the "Mémoires pour servir" now for the first time brought to light.

Excursions and Adventures in New South Wales

By John Henderson, Esq. Shoberl.
Mr. Henderson is evidently better acquainted with New South Wales from experience than from books. Indeed, the chief fault that we have to find with his present work is, that one half of it at least is superfluous. Had he been familiar with what has been written on the subject even so lately as during the last half-dozen years, we believe he would have felt it unnecessary to enter at length into details with which English readers are at this day pretty familiar. "That such a distinct account of the actual experiences of a settler as would enable the stranger arriving in the colony to form a due estimate of what he has to bear and what he ought to avoid" has been written again and again, our readers are aware, although "it has appeared to Mr. Henderson that none of them has given that kind of information." The excellent work by Mr. Sidney—the volumes entitled "Convicts and Settlers"—Wilkinson's "New South Wales,"—and many others, contain the peculiar information spoken of,—and much besides. However, though the field was already occupied to an extent not thought of by Mr. Henderson, his own volumes are not useless. On the contrary, they are, in our opinion, not only equal in general interest to their predecessors, but from a certain freshness and truth of style likely to be more popular with certain classes of readers than most of them.

We have dwelt so lately on the principles of colonization now in favour with the red-tape formalists of our Colonial Office, and pointed out so often the practical inconveniences which have followed the adoption of a wrong method, that we may be spared the task of again treading the ground. It will be sufficient to say, that here we have the old complaint uttered once more, and with a new emphasis. Escaping from the endless, and so far as appears profitless, discussion of land, labour, and allotment questions,—let us cull out of Mr. Henderson's volume a few sketches of men and things as they presented themselves at the episodes to the last book-making observer.—Here is a scene in which the statesman and the moralist may alike find food for speculation.—

"Port Macquarie, ever since it ceased to be exclusively a penal settlement, has been used as a depot for what are called 'specials'; that is, special or gentlemanly convicts, and for invalids. Here may be seen gentry, naval and military officers, eloquent parsons, learned lawyers, acute and once opulent bankers and merchants, 'et id genus omne.' There is also a sprinkling of aristocracy—of brothers and sons of high right honourables, baronets, &c., and some claim such titles or succession to them for themselves. From these are found all grades, down to the London Jew and the Tipperary murderer. Those who call the name of 'special' are better off than, and are placed above, their fellows; the authorities forget or discarding the admirable apothegm of the ancients—'*fat justitia, ruat cælum!*'—Where circumstances favour them, they are assigned to their wives, made constables, jailers, wardens of the prison, barracks, overseers, or store-keepers of road parties, &c. Some of them, as well as many of the invalids, are lent out to settlers, who thus obtain slaves for their keep, but in general they are not of much use. I have seen lawyers and bankers tending about

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and parsons acting as stockmen, and gamblers and pickpockets filling the capacity of hut-keepers; but it is not to be expected that they will be found well adapted to a mode of life so different from that to which they have been accustomed. It is wonderful, however, how soon some of them learn to be useful; and I well remember a gentleman pointing out to me his best shepherd, and stating that he had formerly been a notorious London pickpocket."

The reader is familiar with the portrait of the American backwoodsman; and partizan writers are continually charging his vices on the morals of the United States, forgetting that forest or border life is essentially the same all the world over. If we may credit Mr. Henderson, the woodmen of Australia are not a whit superior to their brethren on the Ohio and the Mississippi.—

"These sawyers and their mates are a strange, wild set, comprising in general a good proportion of desperate ruffians, and sometimes a few runaways, they themselves commonly being ticket-of-leave men, or emancipists. Two or three pair, accompanied by one or two men for felling, squaring small timber, and digging pits, shoulder their axes and saws, and with a sledge or dray-load of provisions, proceed to some solitary brush, where they make a little 'gunya' or hut, with a few sheets of bark, and commence operations. They labour very hard, stripping to the waist in the hottest summer days; but they live in extreme abundance, and indeed, wastefulness, though their fare is but simple, consisting only of salt beef, damper, tea and sugar. From their migratory habits, they are unable to have any kind of vegetables, but they invariably indulge in flour of the finest quality. The timber is only squared with the saw into large logs, and is left at the pit; a new pit generally being dug, when all the trees in the immediate vicinity of their former one have been felled and squared. After working for two or three months in this way, these men will go down the river to receive their wages, or 'have a settlement,' as they call it. Though, generally, from one hundred to two hundred per cent. is charged by their employer, on the rations and clothes supplied to them, they have always a large amount to receive, on getting which (invariably in the shape of orders, &c.), they start off to the nearest public house, (perhaps a distance of forty miles), there to remain till they have spent every farthing, often exceeding thirty or forty pounds, when they return once more to the brush, in order to resume as before the same labour. They are certainly the most improvident set of men in the world, often eclipsing in recklessness, misery, and peculiarity of character, the woodcutters of Campeachy, and the lumberers of the Ohio and Mississippi. In riding along some path leading through a brush, and bewildered and lost amid the various and endless mazes of cedar tracks, one will often stumble upon a miserable cabin, shut out from the genial rays of the sun, instinct with life in the shape of gigantic mosquitoes and other vermin, and inhabited by a lonely sawyer and his dirty and forbidding wife, or mistress, probably a ticket-of-leave woman, or emancipist. If there are any children, which is occasionally the case, they are in the last stage of squalor and filth, their pale and emaciated features already showing that fever and ague—the demons of these brushes—have begun their work with them. When rum is brought to these abodes of labour and wretchedness, and a few sawyers are convened, then begin the scenes of riot and mischief. It is well known that men have been killed on these occasions; and I have been assured that in lonely places one or two sawyers have combined to make away with another in order to share the fruits of his toil. Their usual carelessness of money, when they have it, is well exemplified by an instance which fell within my own observation. Out of a spirit of bravado, or 'flashiness' as it is called, one of them actually used a pound note as wadding for his powder and shot; an application to which the bank would doubtless have no objection. These extraordinary habits are attributable to several causes: the depraved and degraded class to which most of the sawyers belong; their loneliness and seclusion, being cut off during their whole time from any chance of good advice, or

example; and the comparatively high pay for their work, together with the large sums which they receive at one time."

The most serious feature of the case is, the fact that these savages of civilization are of necessity the men in closest contact with the savages of nature. On the subject of the relation of these two orders of men to each other, Mr. Henderson has much to say,—and, like all actual settlers, he takes part with the White against the Black. There is much in his allegations that deserves attention; and though we cannot accept all his conclusions, we find in his arguments strong confirmation of the soundness of a leading principle with us in dealing with races so essentially unsimilar in all outward and inward conditions. As we have pointed out again and again, nothing can be more absurd than the attempt to apply our criminal system—with its oaths, juries, and legal forms—to such a condition of society. Listen to this new evidence of its folly and failure.—

"If a white man injures a black, he is amenable to the law as much as if he wronged his own countryman; and is almost as likely to be detected in the one case as the other. If, on the other hand, the black is the aggressor, he flies to his ravines and brush, where no horseman can follow him, and where the white man will never find him, unless, peradventure, he has another black, to track his enemy. If he finds him, he can only shoot him, at the risk of being hanged, for the savage will rarely be captured alive under these circumstances, unless wounded. If the culprit be taken, it is a thousand to one that he is acquitted. Probably, neither he nor his tribe understand a word of English, and there is the difficulty of procuring witnesses and identifying him, to be contended with. The consequence is that, in most cases, he receives a suit of slops, a blanket, and a tomahawk,—to dash out more men's brains with. If, on the other hand, he is transported or hanged, his brethren see and know nothing of this; and, though they wonder that he does not return, they soon forget him, and are not deterred from further depredations."

In another place, Mr. Henderson writes:—"The gun is the only law the black man fears—the only power that deters him from murder and plunder." This may, possibly, be true; yet we are far from thinking it desirable to give every squatter in the forest free warren of the natives. What reasonable man would dream of allowing such a licence to the "sawyers" described in a former extract? We think it would be found easy enough—once the repugnance to change old habits were got over,—to devise means whereby a greater security could be given to white men in the Bush without allowing them to shoot the natives right and left.

By way of a variety at parting with Mr. Henderson, we extract a page or so painting a different scene.—

"In the end of winter, or at the beginning of spring, it is usual to burn large portions of the grass on the run, by which means when there is rain, and vegetation progresses, young and succulent grass is obtained; and by doing this in proper succession, and at proper intervals, one need seldom be without a small supply of such pasturage. Large tracts of country are also frequently burned by the natives, sometimes in hunting, at others by accident, from the dropping of sparks from their fire-sticks. The fire runs very speedily along the ground, the dry grass and withered leaves catching like tinder. The growing trees are not injured by it; but all the dead ones, both standing and fallen, burn very readily; and the constant falling of the former, as the fire eats through them at the base, and the superincumbent weight makes them topple over, sounds like quick and distant peals of thunder. At such a time it is by no means safe, though it may be sometimes necessary, to ride through the forest. The ground is scorchingly hot, the horses are startled by the vehement flames and the crashing timber, and it is quite uncertain that the withered giant hanging

over your head will not fall across your path, and annihilate you. One of these fires spread so rapidly as to approach the station before we were aware, and seized on the men's gunya, which it burned to the ground. The bottom of it being covered with dry grass, for sleeping on, the interior became instantly one mass of flame, and though we soon pulled off the sheets of bark, and knocked it down, the clothes, rations, and everything else in it were destroyed. At night, the appearance of the forest was very grand, the dead timber everywhere being in a blaze. One tree, in particular, stood gleaming through the dark night, like a tall pillar of fire, not blazing, but at a red heat, till all at once, while we were looking at it, it dissolved in myriads of sparks. Sometimes, a tall hollow tree will burn in the inside, and throw up a cloud of smoke from an aperture at its top, giving it a very singular appearance."

Here we must conclude our notice of a couple of volumes with which readers of Australian books will not fail to make acquaintance. They of course contain, besides what we have specified, the usual amount of "good advice" and other guide-book information.

New Classical Dictionary of Biography, Mythology, and Geography. By William Smith, LL.D. Murray.

As friends of classical education, we gladly welcome the appearance of this work; which has long been announced, and still longer desired. It supplies a want much more generally felt than even that which the larger dictionaries published under the superintendence of the same editor were intended to meet. They were college books, prepared for the use of more advanced scholars. This is meant to be consulted by junior students at school; including not merely those who are destined for college, but also the more numerous body who abandon classical studies for professional or commercial pursuits at an early age. Our schools have for many years been in want of a good classical dictionary:—by which, we mean a dictionary comprising within the limits of a single moderately-sized volume the results of modern researches into the antiquities, biography, mythology, and geography of classic Greece and Rome,—and, at the same time, free from indelicacy of expression or of allusion.

Dr. Smith's notion of what a classical dictionary ought to be seems in one respect to differ from ours. In his estimation, the subject of antiquities may be with propriety omitted. To this we decidedly object. We cannot help thinking that a classical dictionary ought to contain whatever information, beyond the pale of lexicography, is essential to a profitable study of the ancient classics. It may be true that Lempriere has given a very insufficient account of antiquities in his Dictionary; but we see no reason why he should be imitated in this, any more than in other respects. We regret, therefore, that Dr. Smith should have chosen such a model,—from a notion that a work was "required of the same kind as Lempriere's well-known Dictionary." The fact is, a work of a very different kind from Lempriere's was wanted,—and the grand excellency of Dr. Smith's is, that it does differ so materially from its predecessor. We wish it did not resemble it in the omission to which we have referred. The ability and scholarship displayed in Dr. Smith's 'School Dictionary of Antiquities,' which he abridged from the larger work on the same subject, made us the more impatient to receive from the same hands a compendious, but complete classical dictionary,—not too cumbersome or expensive for general use, and yet fully sufficient to elucidate any passage of such classical authors as are commonly read in schools.—In reply to our complaint as to the incompleteness of the present

work, it may be said, that whoever wishes for information sufficient to make classical authors intelligible has only to get the 'School Dictionary of Antiquities,' which will supply every deficiency. To this there are two objections:—first, the expense,—secondly, the inconvenience of having to refer to another book. Many a schoolboy may be puzzled to know which book to consult for a particular word, and soon get tired of looking from one to the other. We wonder this did not occur to so practised a teacher as Dr. Smith.

We are glad to perceive in this work much less of the book-making spirit which we felt it necessary to notice in the large 'Biographical and Mythological Dictionary.' But even here we find many names which it would have been better to omit, as having no connexion with classical reading. We agree with Dr. Smith in thinking it not "expedient to omit any proper names connected with classical antiquity, of which it is expected that some knowledge ought to be possessed by every person who aspires to a liberal education." But we cannot see how this principle justifies the insertion of articles on comparatively modern emperors,—on the Christian Fathers,—on the Byzantine historians,—or on artists who, though celebrated in the history of Art, are not mentioned by ancient writers. It does not follow that, because distinguished Fathers "form a constituent part of the history of Greek and Roman literature," therefore they ought to find a place in a work intended to throw light on classical authors. They are not "connected with classical antiquity." This, Dr. Smith seems himself to have felt,—if we may judge from his omission of many such writers, and his confessedly incomplete account of their works. A knowledge of the great men—whether emperors, scholars, or artists—who flourished after the extinction of the Western Empire, may be desirable—*sed nunc non erat his locus*. If the space occupied by names unconnected with classic antiquity had been occupied by materials taken from the 'School Dictionary of Antiquities,' the present volume would have been much more valuable. A dictionary exclusively devoted to the illustration of classical writers would be quite bulky enough for a school-book, without the introduction of foreign matter. Unity of aim and compactness of size in school-books are prime excellencies, worth almost any sacrifice.

Whether what we have ventured to state be correct or not, there can be but one opinion as to the skill and learning displayed in the 'New Classical Dictionary.' It combines the profound scholarship of Germany with the practical wisdom of England. The Germans, though pre-eminent in the deep investigation of particular subjects connected with classical antiquity, do not exhibit that power of combining the results of all their inquiries, and exhibiting them clearly under one general aspect, which is here so strikingly exemplified. In point of uniformity, this dictionary is superior even to that upon which it is partly based. Being the work of many different hands, the 'Dictionary of Greek and Roman Biography and Mythology' was necessarily to some extent heterogeneous,—and we pointed out one or two instances of discrepancy of opinion in it:—the present work bears the impress of one mind throughout.

Both the biographical and mythological portions are abridged from the larger dictionary on the same subjects. Great judgment is shown in the way in which the abridgment has been made. Dr. Smith has hit the happy medium between brevity and obscurity which Horace found it so hard to compass. The articles, though reduced within comparatively narrow

limits, are still complete. Nothing is omitted in them that a reader of the ordinary classical authors requires to know, in order fully to comprehend every allusion and be familiar with every person or place mentioned. While the editor has, for the best reasons, excluded lengthened discussions and conflicting opinions on disputable points, he has been careful to state distinctly the results at which the most eminent of modern scholars have arrived,—without, however, feeling it necessary to mention names. For the sake of economizing space, he has avoided the useless parade of crowding the book with references to ancient or modern authorities. Those to whom such references would be useful, must consult the larger dictionary. The most valuable remarks on the works of authors and the characters of public men have been transferred *verbatim* from that source. At the end of each biography of a writer whose works are still extant, one or two of the best modern editions have been named for the guidance of those who may need such information. The mythological part has been drawn up on the same excellent plan as in the source from which it is derived;—Greek and Roman divinities being discussed separately, in accordance with the general practice of Continental writers and the growing conviction of our own scholars.—Another distinguishing excellency is, the freedom of this work from that indecency which rendered Lempriere utterly unfit to be put into the hands of youth.—When several persons are described under one general title, they are carefully distinguished in such a way as to prevent the possibility of confusion,—and, by the use of numbers, are referred to with brevity and certainty. There is a similar distinctness of arrangement in the case of persons of whom different accounts are given in different authors;—the mythological, the heroic, and the historical elements being clearly marked.

The geographical portion is entirely new. With the exception of two excellent articles on Asia and Africa from the pen of his brother, the Rev. Philip Smith—whose scholarship and taste greatly enriched both the larger dictionaries—the whole of the geographical matter in this work has been supplied by the editor. Besides consulting the original authorities, he has made good use of the best modern works, including books of travels in Italy, Greece, and the East. The position of each place is accurately described; and whatever historical or other information deserves to be mentioned in connexion with it, is given with sufficiency of detail to make the geography interesting. Among other geographical articles of great merit, that on Rome stands pre-eminent. It is a most minute and complete description of the Eternal City. Not only are the relative positions of the hills, streets, bridges, temples, and other public buildings clearly pointed out,—but every nook and corner mentioned in classical authors is specified. What is more,—the different states of the city, in different periods of its history, are distinctly defined; so as to enable the reader to observe how it advanced from its rude insignificance under Romulus to its Augustan splendour and magnificence. To make this more intelligible, a map is given showing the walls of Servius and those of Aurelian.

The quantities of every proper name at the head of an article are marked. This is the case also with some that occur in the body:—and we wish we could say the same of all. There is one more want, which we hope will soon be supplied:—that is, an index like that which is found at the end of the 'Dictionary of Antiquities.'

We recommend this New Classical Dic-

tionary for universal adoption in classical schools. Nor is there any reason why it should be confined to schools. The majority of college students will find it, together with the 'School Dictionary of Antiquities,' amply sufficient for all practical purposes. No one who is thoroughly well up with the contents of these two books need fear any average classical examination, so far as collateral information is concerned.

Richard Edney and the Governor's Family. A Rus-urban Tale, Simple and Popular, yet Cultured and Noble, of Morals, Sentiment and Life, Practically Treated and Pleasantly Illustrated, containing, also, Hints on being Good and doing Good. By the Author of 'Margaret.' Boston, Phillips & Co.

THE "conceits" and "affectations" which we could not avoid recognizing in the author of 'Margaret' [*Ath.* No. 1116] seem to have followed the order of Transatlantic progress,—and within the last two years to have grown very nearly as fast as that classical Bean-Staff which was the wonder of our childhood. To judge from this new tale, they have so crippled the powers of a promising writer,—so patched and painted, and freckled the fair face of the truth which he seems desirous of preaching,—that he must write in another fashion if it be his wish to find friends in England. What is more,—even were the personages of 'Richard Edney' many new creations, so many *Vicars of Wakefield* or *Clementinas*, the British reader could hardly come to a comfortable understanding of their sayings and doings without the aid of a glossary. On some of the most easily-peculiarities of Jean Paul, Mr. Carlyle, Mr. Emerson, and Miss Fuller, our novelist has inlaid a variety of cant words, the like of which we have not met, even in the talk of *Sam Slick*—or among the rough-and-ready squatters and settlers whom the Pauldings and others have introduced into their backwood novels. The homespun slang of the saw-mill produces a very odd effect when it alternates with such high flights as the following:—which is but a gentle specimen of the transcendental and sentimental passages in the book. Here is Miss Plum Alicia Eyre at a village party, described by a village friend.—

"Miss Eyre herself appeared, roaming pensively across the room, like a mourning shade; traces of sorrow descended down her face and forehead; a band of hair lay pathetically loose on her forehead, and her look was tender and irresistible,—full of that sort of beauty with which misfortune, when it has taken everything else away, seems sometimes to renovate its victim. Miss Freeling, taking up the subject very nearly where it lay in Richard's mind, said, 'Miss Eyre seems to have been born out of her place. She has powers, but no sphere. She is certainly unfortunate; I should not dare to call her wicked, until I knew more of the human heart than I do now. She has some education, but no discipline; she observes, but never reflects; she hides defect of character with a certain brilliancy of temper. She insinuates herself by tact and talent, where most people would commend themselves by prudence and discretion. The attractions of the coarse and illiterate she cannot reciprocate. The flattery of what I should call superficial sensuality inflames her vanity, while at the same time she can discern its motive. She creates a sensation wherever she goes, and contrives to be essential to a good many persons. Yet modesty condemns her, and rank will not tolerate her. She might have drugged in Silver's kitchen,—her destiny, I fear, will be to expatiate in larger and more questionable fields. She might have married Captain Creamer; but he lacks sincerity, which, after all, she loves. Clover has more art, more power, and more audacity than she has, and he may outdo her in her own line. She had a portion of her bringing

in the governor's family; but she imbibed not the principles, but only the consequence of the family. Mrs. Melbourne had her in charge; and the notions of that lady, to my thinking, are very singular—bad. She has the gift of fascination, but cherishes no ideas of usefulness; nor is she fitted by culture for stations which she might otherwise adorn. Where is the home that shall offer her happiness, contentment and repose? A man under these circumstances, if he does not relapse into drunkenness, will keep his virtue, vindicate his capacity, and find his place. What shall a factory-girl do!—Richard was oppressed; he knew too much, and he knew too little, to say anything, and he kept silence. Besides, Plumy Alicia turned to him so smiling, and indeed, but so grateful and azure a face, that what he would have liked to have said was snatched from his tongue's end."

To explain the amount of mischief which this "grateful and azure-faced" Miss Eyre the second works in the story of 'Richard Edney,' let us state its argument. The hero comes up from the depths of the country to Woodylin, to seek his fortune. He arrives on a bitter cold and snowy night; and while taking breath on the bridge makes acquaintance with the Governor's family returning from the Athenæum. In the midst of the cold he exchanges ideas with some of the party about religious sentiment being fantastic or otherwise; and, in fact, like *Alton Locke*, the Chartist tailor, when he was smitten by the young and delicate lady in the Dulwich Gallery, there meets his destiny:—since it is doomed that he and Melicent are to love each other. Verily, the Apostles in Fiction of the new Philosophy outdo the miracles of the old romancers who conjured up Krakens, Cacodemons, and *Armidas* with their myrmidons of attendant Loves and Hates. They seem totally unable to prove the nobility of labour, the worthlessness of conventionalism, the abomination of luxury, without fitting out the *prolétaire* with a grand passion for some Earl's daughter,—without endowing the Socialist divider-of-all-his-goods with a Californian fortune,—without humbling the proud child of the people by exposing him to a great match. The logic of the Kraken and Cacodemon world of Imagination aforesaid was, at all events, more consistent than this. To proceed:—Richard Edney proves to be very nearly as omnipotent a redresser of wrongs as M. Sue's *Prince of Gerolstein*,—or as that perfect Mr. *Revis* concerning whom the *Athenæum* discoursed last week. He is fast rising in the City of Woodylin; when the "grateful and azure-faced" Miss Eyre, who loves him without return—being instigated by one demoniacal Clover, a fellow-workman, compared with whom George Sand's *Trenmor* is an every-day comrade—interposes to spoil his fortunes. Owing to Plumy Alicia's machinations, the Governor's daughter is led to believe that her perfect Richard is only a masked *Lovelace*. Kindly and charitable service done by him to two consumptive sisters is made to wear a very ugly look. He is forbidden the Governor's house. Craft and Clover triumph. The survivor of the two maidens whom he has befriended, however, resolves to set matters to rights. We crave the reader's patience over the following delicious scene.—

"Junia inquired for Melicent, whom she had seen in Violet's sickness. Melicent did not recollect Junia. She extended her hand to the pale figure before her, whose mingled look of anxiety and earnestness, as well as the shadowy tresses and pure attire, arrested her attention and kindled her fancy. 'I am Junia,' said the latter. 'When Violet was sick, you were with us; you laid flowers on her bier.'—Melicent moved by this recall of the past, and the vision of the present, affectionately saluted her.—'I wish to speak of Richard.' Junia said this with an emphasis that quite thrilled Melicent, who, at once

surprised and awed, echoed 'Richard!' In a moment collecting herself, she said, 'If of that, come to my chamber,—whither they went.' * * Junia rose, and deliberately laid off her bonnet and shawl. She approached Melicent, and solemnly knelt at her feet. As if a flash of pathos, inspired by piety, had knelt before her, the white array, ghostly complexion, and golden cross of Junia, mystically aroused Melicent. 'What is this I see?' she exclaimed.—'The lover and the bride of Richard,' calmly replied Junia. 'Such I plead with thee for him.'—'What do I hear?' Melicent cried, still more excited.—'Listen, oh best beloved of the best beloved! I love Richard;—I loved him for his greatness and his purity; I loved him with the instinct of girlhood,—I have loved him with the meditativeness of womanhood. I love you, oh precious sister of my soul! because you love him. I know what you feel; I share your sufferings. He, too, suffers. I have been near his heart; I have heard its lonely anguish; I have felt its tortured throbs. I love his happiness; and his happiness is your love; and the happiness of you both is your mutual reunion. I am his bride, but through you. My love for him I give to you. Take it into your heart,—let it be your love. Let it survive in the depth of your affection! Let it shed its light upon the darkness that surrounds you! And when, in the rapture of being, you can call him your own, remember, oh remember, that one, young and inexperienced,—too susceptible, perhaps too constant,—that Junia loved him too!—'How can I support this?' exclaimed Melicent. 'In what heavenly transition do I awake! art thou a mortal?'—'I am simple Junia,' replied the other; but harme; I am bridged to Richard's and your felicity. I put on this little array, such as a fond girl's heart might choose; clothing not my body, but an irrepressible promise of things in my soul; clothing, it may be, some old, pleasant feelings, that once wished to be the bride of Richard; clothing, too, the brief remaining hour of my life for marriage with the ideal vision which your union with him is to my mind,—the union of wealth and worth,—of refinement and nobleness,—of Richard and Melicent!—'Dearest Junia!' cried Melicent; 'purest of beings! Let me embrace you,—let me fold to my heart its long-lost tranquillity!'"

At this crisis also appears the azure-faced Plumy Alicia,—looking, we doubt not, bluer than usual. Junia's self-sacrifice has softened her obduracy;—and this is what ensues.—

"Miss Eyre disappeared. She went to the bedside of Junia. Junia looked up, with a serene, rill-like smile, and laid her thin, transparent hand outside the bed, as it were inviting Miss Eyre's into it.—'Did you love Richard?' said Miss Eyre.—'You know I loved him,' replied Junia.—'And you gave him up?'—'God took him, and gave him to another.'—'I am not religious. Tell Mrs. Melbourne of that. Had you no hatred to him for leaving you?'—'He never left me;—I only clung to him.'—'In that clinging, Junia, was there not joy, rapture, life?'—'Alas, dear Plumy Alicia, yes!—'But you gave it all up, and have helped another one to cling where you were clinging, and to exult in what was your bliss?' * * Another night passed in the Family,—a night of thick, silent darkness, when the clouds seem to be in the streets, and walking about the houses,—when the windows all become black mirrors of things in the room, and if the heart is sad these images look very gloomy. The whisking of wind in the trees, or the pattering of rain on the piazza, would have been a relief. Mrs. Melbourne was very melancholy, and Miss Eyre very pale. Junia was a little day-time in her own heart and chamber,—a pleasant taper of resignation and patience; and she made Melicent and Barbara, who sat with her, feel hopeful and cheerful. The next morning Miss Eyre sought a private moment with Melicent. She said, 'Neither you nor I can abide this much longer. I do not speak. Do you wish me to? Do you wish me to open my mouth? Do you wish to look through fair lips and beautiful teeth,—they say I have them,—and beyond the smoothness of my tongue, into the depths of what I am,—into here,—into this,—which they call a heart?'—'Let me see everything it is in your power to show, that will be of any use to see,' replied Melicent.—'Under this roof,' continued Miss Eyre, 'that now accuses me,

derived I the elements of my crime. Some of them,—not all. Here were sown the seeds of the bitter night-shade you now taste in me. Not you, gentle, great one;—not Barbara;—not the Governor. Mrs. Melbourne taught me the essential worthlessness of that large class of people among whom I was born, and with whom it might be my fortune to spend my days. Mrs. Melbourne is generous, humane, tender-hearted. I am under a thousand obligations to her kindness; but she despises the lower orders, and she would have me despise, betray, disinherit my own kith and kin. I was ambitious,—proud, they call it. What is that? You know not. You were born great. You cannot step out without stepping into littleness. Then how easy, how pleasant, to take a few steps in that direction,—merely passing from Wilton carpets to dusty streets,—and go home to your own greatness! But for me, born little, to step into greatness,—how hard, how hazardous! Then to go home to littleness,—to creep back, after a pleasant exaltation, into one's mean hovel,—you know not what that is! Then, there is love. O burden, unreacting fatality, organic sigh, of woman! But whom love? Where my hearth-stone? Who lie in these arms? You cannot understand this. You are in a gallery of fine portraits, and can take any one. I am surrounded by daubs, and must hunt for what is tolerable. Have I no desire for what is excellent? Pulsates not every fibre of this woman's frame for the embrace of purity, elevation, nobleness? I saw Richard,—I liked him,—I tell you I liked him! He united the loftiness of the higher classes with the solid virtues of his own. I sprang towards him, in my heart, wantonly, wildly. His reserve and moderation the rather inflamed me. I intrigued,—yes, I was trained to that. What selfishness of voluptuousness, what shallowness of mediocrity, what cravings of the hod-clopperhood, have importuned for me, and sighed at my feet, and cajoled my vanity! I tortured him. The Redfern's tortured me, more than you know of,—more than I can relate. Virtue,—I am not virtuous! Is Mrs. Melbourne, who has so perverted my existence, virtuous? Is Fiddle-deeana Redfern, who has so wounded every womanly sensibility within me, virtuous? Do not look so upbraidingly at me!—'I do not upbraid you. I am only deeply concerned in what you say.'—'Give me your smelling-bottle. I am not going to faint. I want to carry off my excitement with spirit. You cannot think of my faults worse than I suffer from them. I abhor Clover; but he menaced me,—menaced not only my happiness, but even my life. I should support his cause, he said, or he would overrun me,—he would destroy me. He would have plunged me into the depths of Merrywater. Well if he had! I could not endure Richard's union with you. Hear the whole, and then do with me as you will. It rankled here. I could not help it.' * * 'Angelic Richard! Wicked, wicked Plumy Alicia!'"

Some apology may be due to our grave readers for the length to which we have allowed these wonderful girls to explain and to confess. But 'Richard Edney' is one of a class of tales apparently on the increase in America. In these—for the sake of marvellous philosophies, which are supposed capable of regenerating and equalizing the world of short and tall, of hale and lame, of energy and dreaming, of self-indulgence and self-denial—we are expected to swallow the most unforeseen monstrosities of incident, and to digest a style compared with which that of the most conceited among the conventionalists or *concellisti* was plain and readable because constant to one pattern. And since we made room for the good passages in 'Margaret,' hoping thereby to do our part in encouraging a writer to improve,—we are bound, no less emphatically and clearly, by illustration to denounce such a backsliding as this into the "clotted nonsense" (as Johnson phrased it), which records the wonderful virtues of Richard Edney and the sad aberrations of the "azure-faced" Plumy Alicia Eyre!

Makamat; or, Rhetorical Anecdotes of Al Hariri, of Basra. Translated from the original Arabic, with Annotations, by Theodore Preston. Madden.

THE infancy of literature in all countries is pretty much alike:—and notwithstanding all that has been written and printed, the literature of Arabia is necessarily yet in its infancy. The various forms which it has assumed, and the peculiarities prevailing in it from a remote period, cannot fail to remind us strongly, not merely of the productions of our Anglo-Saxon forefathers, but of the condition of our literature long afterwards, even down to the time of Piers Ploughman. Alliteration has been an early and a favourite ornament in all lands; and to this moment it prevails extensively in the Eastern portion of the world. In the same way, familiar fiction and anecdote, sometimes of a warlike character, have always found eager listeners among people in a state of comparatively imperfect civilization. Moreover, the persons who have mainly contributed to extend and preserve early popular literature in various countries bear, in externals as well as in habits of life, a marked resemblance. The wandering dispositions, the poverty of circumstances, and the sort of audiences addressed by our ancient Minstrels (taking them as vocal and instrumental performers) find counterparts in such personages as Abou Said, of Seroug, (to whose conduct, and to the incidents of whose life, the work before us in a great degree relates,) and Hariri, of Basra, the author of the 'Makamat.'

Here we are tempted to point out a defect in Mr. Preston's work:—he gives us the English of everything except the title of his volume. He has no right to presume that readers here are aware that Makamat is the plural of Makamah; and from any information that he supplies we have no notion at all distinctly conveyed of the exact meaning of the one word or the other. We gather, indeed, that Makamah is to be taken as an incident, story, narrative, tale, or anecdote relating to some particular person,—and in the present case that person is Abou Said, an extemporaneous reciter of verses, who laboured to all appearances under squalid poverty, but was an impostor, and derived the means of living, not only comfortably but luxuriously, from the facility which he possessed of stringing together verses. These seem to have delighted and astonished his ignorant Arabian auditors; but they do not impress us, at this time of day, and through the medium of Mr. Preston's translation, with a notion of their being anything very surprising, original, or attractive. Mr. Preston is obviously an Arabic scholar of high attainments. He is himself familiar with the manners and peculiarities of the Arabians of different classes; but, in our opinion, he takes it too much for granted that the ordinary readers of his work know a great deal more on the subject than they do. In a production of this sort, in order to accomplish all that he wishes, he must of necessity write to the knowledge and requirements of those who have in most instances to learn from him all that is desirable for the due understanding of what he places in their hands. This is what Mr. Preston does not do,—at all events sufficiently; and now and then we meet with such a want of perspicuity in his prose style—to say nothing here of his verse—as will render his book less intelligible than we could wish it. He deserves praise for what he has done; but he has not done enough,—and not a few of his notes will be entirely thrown away on the English reader.

The fact appears to be, that the two portions of his work—the text and the notes on it—are addressed to different classes. His version of

the tales of imposture related by Hariri may be understood, and to a certain extent relished, by those who are unacquainted with a word of Arabic; but his commentaries will seldom be acceptable to any but such as are masters of the original language. We hold this to be a mistake. The 'Makamat' and its translation should be intended for the one class or for the other:—and those who are capable of appreciating the illustrations at the bottom of the page will hardly thank Mr. Preston for the version at the top of it.

With that version we have principally to do on the present occasion,—abandoning all purpose of criticizing the curious grammatical and philological disquisitions in the illustrations:—and we must say of it, that in not a few places it fails to give us that notion of Arabian writing that we expected. Mr. Preston informs us that the original work of Hariri is considered one of the purest and most beautiful specimens of composition; and that where it was possible he has endeavoured to exhibit that grace and excellence in his pages. We admit that he has done well in various instances; but what we complain of is, that in others he has adopted a phraseology which sounds to our ears merely English, and which gives us no representation of the Arabic form of thought or expression. Thus, at p. 276, he makes his hero, Abou Said, give vent to the following couplets:—

My food the chase, the earth my only bed,
My foot by staff and way-worn sandal sped,
My home in towns the garret of an inn,
A scroll and scrip my only friend and kin.

We apprehend that "the garret of an inn" is a purely English, as well as a very homely phrase, which does not convey any correct idea of the manners and customs of Arabia. Again, a few pages further on, we come to these lines, so to call them,—which, in truth, are merely prose,—

Whereupon he looked at him like a wild lion at his prey,
And then set his lance in rest against him.

This is an expression derived from the old tilting courts of England or of France—not from the habits and exercises of Arabia. Collins used, late in life, to say of his 'Oriental Eclogues,' that for any peculiarity or appropriateness of manners displayed in them, they were as much Irish as Eastern; and we may make a similar remark in regard to portions of Mr. Preston's translation of the 'Makamat.'

Neither can we call verse what he seems to consider so, and what constitutes the principal portion of his volume. In general it is, like the two lines last quoted, prose cut up into lengths,—and those lengths by no means regular or harmonious, although Mr. Preston tells us in his introduction that they have a sort of measure and rhythm.—

"The 'Makamat' [he says] consisting of a stately rhyming prose, interspersed with metrical passages, the translator has rendered the latter into English verse, and the former into a species of composition which occupies a middle place between prose and verse, the clauses of which, though not rhyming together, are arranged, as far as possible, in evenly balanced periods, and never exceed a certain length."

Now, we open the book at random, and copy out a short passage consecutively, which the translator has thus divided into "certain lengths," and which we humbly maintain is nothing but prose. We take the opening of 'The Makamah of Damascus.'—

"When I was possessed of costly steeds and envied wealth, so that exemption from care invited me to amusement, and luxurious plenty tempted me to arrogance, I set out from Irak to the rich plain of Damascus; at which when I had arrived, after enduring much hardship, with the camel that bore me, exhausted by fatigue, I found it such as the tongues of men have described it,—containing all that hearts desire or eyes delight in."

This sort of writing is not so much "stately"—which Mr. Preston would have us consider it—as stilted; and it can have no pretension to be looked on as measured or harmonious, in the ordinary sense of the words. We defy anybody to cut it up into lengths, ten-syllable or other, that would make anything like verse of it.

To show in what way Mr. Preston does cut up his prose so as to form, as he says, "evenly balanced periods never exceeding a certain length," we will quote another brief passage from the commencement of another Makamah:—giving the translator again the advantage of supposing him to set out with more dignity, and with a more measured stride, than when he gets into the middle of his journey, or is fatigued (as we were) at the end of it.—

I had determined on departure from the town of Basra, but since I was aware of the approach of the festival, I was unwilling to quit the town on my journey. Without having been there on the day of chief solemnity: So when it came with its obligatory and voluntary rites, and with the various accompaniments that it brings with it, I joined the procession of those who went forth to celebrate it.

Arrayed, agreeably to traditional practice in new apparel.

It is out of the question to call this metre or harmony. It is, as we have said, plain prose,—or at least prose with a certain air of consequence, marred by the introduction of some unmetrical words. Mr. Preston speaks of the "rhyming prose" of the Arabic; and we should have been glad to have seen a specimen, or an imitation, of it,—although, he adds, that "it is extremely ungraceful in English, and introduces an air of flippancy." At p. 145, he mentions that Abou Said wrote a poem which had the effect of driving away an enemy who had long persecuted him:—possibly it was one of these very Makamat.

We willingly admit that Mr. Preston has undertaken a very difficult task,—some portions of which he has executed, as we have said, creditably; and we only wonder that a writer who evidently has an ear for the flow and cadence of verse—as he proves by several of the metrical and rhyming pieces introduced—should require to be told that the main body of his volume, however elaborated, can never be deemed rhythmical or harmonious. The rhyming poems—of which there are not a few—do not always read, as they should, like a translation of Arabic into English,—but as if the translator had adopted the thought of his author, and put it into his own words with a reduplication of epithets, and those frequently of an ordinary kind. Thus, in what follows we have "hopeless care," "soothing cure," "melodious trill," "dulcet voice," &c.—which, for aught we know, may be pure Arabic, but which sound to our ears like feeble English.—

Wherefore hopeless care endure?

Why in love despairing pine?

Rather seek a soothing cure

From the daughter of the vine;

Where thy goblets to supply,

Tuneful beauties wait around;

Roused by glances of those eyes

Mirth and soft desires abound;

Charmed by whose melodious trill

When they raise their dulcet voice,

Mountains from their base might thrill,

Rocks of iron might rejoice.

Then if one among the fair

Willing seem to crown thy love,

Snatch the proffered joy, nor care

Lest a sullen wretch reprove.

Mr. Preston has taken great pains with his work. It must have cost him much time and trouble;—but the result on the whole is, for the reasons which we have given, not quite satisfactory.—He has shown himself a better Arabic scholar than English poet.

Foreign Reminiscences. By Henry Richard Lord Holland.

[Second Notice.]

We shall now introduce our readers to the court, the courtiers, and the ministers of Spain.

Florida Blanca was Prime Minister to Charles the Third and Charles the Fourth,—then dismissed and imprisoned,—and after the Revolution of 1808 President of the Central Junta. He had his merits as a statesman; but was severe and unscrupulous in the measures by which he endeavoured to secure his power. The occasion of his dismissal will show the state of Spain at that period.—

"Charles III. enjoined his son to continue him in office, and Charles IV. considered the injunction sacred. It required time and intrigue to conquer his repugnance to any change. Perhaps his scruples would never have yielded, but for an accident which gave to the resolution the appearance, and indeed the reality, of an act of justice arising out of virtuous indignation at misconduct. Florida Blanca had instigated a prosecution for a libel against a certain Marquis of Mancas, employed formerly as Spanish envoy at Copenhagen. In his eagerness to procure a sentence against him, he had the imprudence to dictate it in a letter to the President or acting President of the Council of Castile, whom he knew to be subservient to his designs. While the courier was on his way from the Escorial to Madrid, the President died of an apoplexy. The letter being directed to the title of office, not to the name of the individual, was delivered to and opened by the next in succession, to whom the duty of presiding in the court had devolved. He happened to be either an upright magistrate, or a man devoted to the party already formed against the prime minister. He accordingly despatched a copy of the letter to the King, who, justly incensed at so indecent an interference with the course of justice, and urged no doubt by the Queen, overcame all scruples of breaking his promise to his father, and first removed and then banished and imprisoned the premier."

The motives of the Queen may be judged by her character. Amongst her lovers was a young soldier of the Life Guards, of the name of Godoy. Godoy had been banished by Charles the Third; whereupon the lady transferred her affection to his brother, Manuel, afterwards the celebrated "Prince of the Peace." Manuel resolved to have power as well as honour,—which Florida Blanca refused to permit. Hence the opposition of the Queen. The history of the Prince of the Peace is a romance. At the outbreak of the Revolution in 1808 his name was hateful in England. He was believed to have been at the head of the French party, willing to betray his country to Napoleon; and the English threw up their caps for the Prince of Asturias, who was proclaimed a patriot king. Now, we believe that the Prince of the Peace, though a weak man and wanting in resolution,—and though Spain under his government was obliged, like other Continental powers, to temporise,—was at heart in favour of the English alliance:—whereas, the Prince of Asturias—Ferdinand—who was eager to obtain power and unscrupulous as to the means, put all his hope and trust in France and French bayonets, sought an alliance with the family of Napoleon, and directly invited the Emperor to send an army into Spain. The "whirligig," however, disregards the policy of such miserable creatures; and the Prince of the Peace was started for Rome to the tune of the Rogue's March,—while Ferdinand the traitor was raised to the throne, and Spain and England shed their best blood to uphold him there. Here is a scene which brings some of the parties vividly before us.—

"It is an undeniable fact that the party of Ferdinand was founded on an intimate alliance with France, and that all such interest in the Spanish councils as could be termed with any plausibility 'English' depended entirely on the Prince of the Peace. That

favourite had not unfortunately, the spirit to avow or the steadiness to execute, the system of policy he would have liked to pursue, even after he had detected the existence of the cabals and correspondence between the French agents and the Prince of Asturias. Ferdinand was, however, arrested. A guard was placed at his door in the Escorial, and his papers, portfolios, and furniture seized and conveyed to the King's apartment. * * After two or three days' confinement, during which no intercourse was allowed, Ferdinand was brought before his father and mother. The seals which, if I mistake not, he had placed on his portfolios and boxes when they were taken from him, were broken in his presence. The papers found therein were read before him to the King. He once or twice in the course of the perusal of them entreated the Queen by looks or words to interpose; but she told him that she had wished to withdraw, and now repeated her application to Charles IV., who insisted on her remaining, and bade his son, with much passion, listen without interruption to what was read, and to what would afterwards be alleged against him, and give him such answers and explanations as consistently with truth he was enabled to do. The whole contents of the papers have never, I believe, been divulged. Many were insignificant; some mere matters of form; others somewhat suspicious and unintelligible, but among them was the draft of a letter to Napoleon, soliciting a princess of his Imperial House in marriage; and another of a very equivocal nature which both the Queen and the Duke of Infantado have described to me as written I think, and signed I am sure, in Ferdinand's own handwriting, *Yo El Rey*. It appointed some person (whose name did not appear in that draft or copy) Captain General of Castile, and commanded him to arrest and imprison without delay the Prince of the Peace. The paper was long, probably in due form, and certainly containing the enumeration of titles and offices of the persons named therein, according to the usage of Spanish official documents. Charles IV. asked Ferdinand with some vehemence how he dared to draw such a paper and annex such a signature? He said his head might answer it. It amounted to treason in law, and to parricide in intention. He threatened him with much vociferation with all the consequences, unless he instantly discovered at whose instigation he had taken so dangerous a step. Ferdinand, with more surprise than dismay, assured his father that he was labouring under a mistake, and converting a very harmless, though perhaps indecorous, amusement into a matter of state, swelling a childish impropriety into an act of premeditated guilt. The paper, he said, was a *jeu d'esprit* written for his diversion one evening in the Christmas holidays with his late wife, and intended for a parody of official instruments, or at worst a specimen of the power they should possess when it pleased Providence to deprive them of their father, the King of Spain. The Queen, who at Rome in 1814, described this curious scene to me in the presence of her husband, assured me that Ferdinand gave this account so readily and so naturally, that without acquitting him in her own mind of many other offences, she was yet satisfied, as he told the story, that the paper formed no part of the conspiracy of which they were seeking the clue, but was, in truth, some childishness (*quelque enfantillage*) of her son and the late Princess of Asturias. But the King, more attentive than she to matters of rank, precedence, and promotion, quickly perceived that Godoy was designated by a title conferred on him since the death of that Princess. Half choking with rage and clenching his fist, Charles exclaimed: 'Tú mientes, Fernando, tú mientes; y tú me lo parás, sí, me lo parás.' His fury alarmed the Queen, and might well terrify the Prince. But then ensued a scene which the Queen most truly characterized as the climax of baseness, cowardice, and perfidy. Ferdinand fell on his knees, burst into tears, acknowledged the charge, but with strong promises of amendment, exculpated himself by casting the blame on all those with whom he had at any time conversed on such subjects. He exaggerated their hatred of the Prince of the Peace, described their designs as going far beyond his own, and spontaneously denounced the names of every one of them, offering every document in his power, and even his oral testimony to

convict them of the guilt in which, for his sake, they had involved themselves. * * Such was the account I received in 1814 from the Queen herself at Rome in the Palace Barberini. The King, who was present and attentive to her narrative, confirmed the greater part by his gestures, and acquiesced in the rest by his silence. It is corroborated by the proceedings which ensued. At the same time I should observe, that the object of her Majesty's conversation with me was to justify her indignation against her son."

We must, for truth's sake, add, in favour of Ferdinand, that many intelligent Spaniards were of opinion that no revolution could be permanently successful which had not the support of France,—that the Church and the nobility were too powerful and too bigotted to sanction or even permit the needful reforms,—and that England at that time was fanatical in its opposition to all reforms, abroad as well as at home. The feelings of England and their consequence were well shown by Azara, for many years ambassador at Rome.—

"No man was less disposed by temper and opinion to democracy or to France, but the anti-revolutionary war and the conduct of the old governments in Europe, and of England in particular, compelled him to become subservient to both. 'Your Mr. Pitt,' said he to me in 1802, 'resolved, I know not why, that every foreigner should be either a French Jacobin, or a monk of the tenth century. I made my choice with some difficulty and with great concern; and so, you see me, a knight of Malta, a servant of his Most Catholic Majesty, ambassador and confidential adviser of his Holiness the Pope, covered with Bourbon orders and titles—you see me, I say, here at the age of sixty and upwards, the Chevalier Azara of Arragon, a French Jacobin! courting an adventurer at the head of the Republic, and inviting you to dine at the nuptials of his aide-de-camp (Duroc), and all this is because the minister of a Protestant state and parliamentary king determined that any Catholic or Spaniard, who would not submit to be a fanatic, a bigot, a mere friar, or monk, should be considered an enemy of social order, regular government, religion, and what not!'"

If a man of education and genius like Azara was troubled and perplexed by such a state of feeling, there was some apology for the vacillating policy of the Prince of the Peace.—

"His ignorance was such that the *Chargé d'Affaires* of the Hanseatic Towns told me that the States he represented were often designated in the superscription or the body of the notes, which he received from the Duke of Alcudia's office, *Islas Asiaticas*, instead of *Villas Hanseaticas*, and the same person assured me that Godoy was some time Minister of Foreign Affairs before he discovered Prussia and Russia to be two distinct countries; Mr. Sandoz, the Minister from Berlin, being at that time and during the absence of a Russian envoy, the agent for the Court of St. Petersburg at Madrid. As I neither extenuate the vices nor soften the ridicules of this powerful favorite, but recount them as they have been described to me, it is at least fair to record the more favourable impressions which my slight personal intercourse and unimportant transactions with him left of his character on my mind. His manner, though somewhat indolent, or what the French term *nonchalant*, was graceful and attractive. Though he had neither education nor reading, his language was at once elegant and peculiar; and notwithstanding his humble origin his whole deportment announced more than that of any untravelled Spaniard I ever met with, that mixture of dignity, politeness, propriety and ease, which the habits of good company are supposed exclusively to confer. He seemed born for a high station."

The issue of the fortunes of this Life-Guardsman—this Prime Minister, Señor Duque, Señor Principe—are well told in a paper written by Lord Holland in 1838.—

"I saw the Prince of the Peace much altered in appearance, but still the same character of countenance. Good-humoured, self-satisfied, somewhat jovial and hearty, in his bad French and chuckling voice and an arch expression in his eyes, complained much of the ingratitude of the world, and included

somewhat unreasonably, in his censure that of the French Government from which he receives his only subsistence, scanty indeed, but still a subsistence, 5,000 francs = 200*l.* per annum; but he contrasted it with the various sums he had in Spain allowed to the emigrant and exiled princes and noblemen of France. He complained bitterly of the Tundo, to whom he said he had been attached from his youth, to whom he had sacrificed every thing, and for whom he had incurred the (I think he said ludicrous or absurd) imputation of bigamy, and whom all the world knew he had actually married after the death of his first wife, for the purpose of legitimating her son. He had settled on her all he had in the world out of Spain, and she had left him and taken the whole, so that he was reduced to absolute penury, and lived entirely on the small pension Luis Felipe allowed him; for as to his estates and encomiendas, they had been distributed in a strange way. His Soto di Roma, at least all that was given to him by Charles IV., had been bestowed, as a national mark of gratitude and reward, on the Duke of Wellington, who, he said, had earned it or any thing else; but yet, as he knew of no sentence or judgment of law depriving him of it, and of no proofs that disqualified him from holding it, he could not but consider it as a *despogo*: with regard to the *bienes libres* (*les biens libres*) appertaining to it (by which I understood some lands and tenements contiguous or in the neighbourhood which he had purchased with his own money) they had been by some arbitrary, but he believed formal, act of one of the Governments, settled on his daughter by the Bourbon wife. As to the Albufera and his encomiendas, those had been conferred on the Infante Don Francisco; so that whenever he claimed his lands he found some one in the enjoyment of them whom he had little chance of dispossessing. He rather laughed at this and his own helplessness, but he spoke with more bitterness of the Tundo's ingratitude, and with some indignation and misplaced vanity of the liberals depriving him of the title Generalissimo, or at least of Captain-General, he being he said in fact the oldest Captain-General of Spain. * * He spoke with less bitterness of Ferdinand and with more of Don Carlos than I expected. He acquiesced, indeed, in the somewhat unmeasured epithets with which I stigmatized Ferdinand's character and conduct; but when I said that *celui-ci*, meaning Carlos, though a devout and a bigot, was 'plus honnête homme,' he said how can any man deserve the title of 'honnête,' who would be ready, at the dictation of any silly or wicked beast of a priest or friar, to stab his best friend or to carry a torch to light a pile to burn father, mother, brother, wife, child, or all his dearest connections? He might not think this dishonest or wrong, but all that the world more justly dreaded or hated, he had the faculty of thinking right, and to the utmost of his power of carrying into execution. * * He said he had been reduced to great distress and degradation; but I found his spirits less depressed and his conversation more natural and frank than I expected. I asked if he saw Don Francisco, and his manner of saying 'no' convinced me that that Prince, who is notoriously his son, had made no advances to him, for he somewhat earnestly explained that it did not become him to seek his protection, and enlarged on the opportunities he had of knowing the Infanta before her marriage at Rome, and talking of the beauty of her mother, Isabella, Queen of Naples, who was in all senses I believe the own brother of her son-in-law Francisco. Soon after he left me, I met on the landing-place of the hotel stairs a dark and somewhat stately lady, evidently of a southern climate, carried by two or three servants on a footstool to the story above our apartment, and, on inquiry, I found it was the Duchesse de Ineca (at least so called), who is the daughter of the Prince of the Peace, and issue of his marriage with the Bourbon Infanta and Princess, and who, as above related, possesses no inconsiderable portion of his landed property. But she neither allows him a sixpence out of them, or keeps up any intercourse with him. She is married to a Roman prince; but his royal consort's children and connections seem to treat him with the same insensibility, harshness, and cruelty as his mistress and wife the Tundo, and all that depend on her. She is living in comparative

splendour at Madrid, while her husband is training a miserable existence as a pensioner or almost beggar in Paris, surrounded by relations, acknowledged or unacknowledged children, grandchildren, and what not.—Infants, Princesses, Duchesses, etc., not one of which condescends to take the slightest notice of him, or show the least tenderness, regard, or interest about one to whom some owe their station and riches, and all more or less their very existence!"

A scattered anecdote or two is all we can allow ourselves to glean from the Northern courts. When at Berlin Lord Holland was a frequent guest at the Princess Henry's.—

"The etiquette established by Frederick, in consequence of some uncourtly repartees from foreign ministers, and, I believe, from Mr. Hugh Eliot in particular, was still in full force; and, whenever a royal personage sat down to table, all the diplomatic corps were obliged to retire. The exclusion did not extend to foreigners who had no employment: it was rather a whimsical exhibition to observe our minister, and other diplomats, start like guilty things, and withdraw, as the organ in the German clock of her Royal Highness's apartment began to summon us with a tune to supper, at eleven."

Frederick the Sixth, King of Denmark, was at Vienna during the celebrated Congress of 1814 and the distribution of territories.—

"The value of each cession respectively was estimated by the number of inhabitants, and in diplomatic language the cession was described as that of so many souls or *ames*. Now, there was no accession of territory to Denmark, but, on the contrary, some small diminution. The King was much courted during the negotiations, and treated with friendly cordiality and personal friendship by the Emperor of Austria. That high personage, on his taking leave, complimented him most warmly on his attainments and good conduct, and the golden opinion they had acquired. 'Pendant votre séjour ici (said he), votre Majesté a gagné tous les cœurs.' 'Mais pas une seule âme,' replied somewhat caustically the ill-requited sovereign of a well-governed people."

As the whole volume is of the same character, our readers can judge from the extracts we have given of its general merits.

MINOR POETRY.

Poems. By W. C. Bennett. Chapman & Hall.

Poems. By William Allingham. Same Publishers.

NOT a few are the volumes of verse on our table the "evil day" for considering which has been put off because of there being "a heaviness under the sun:"—but one or two were reserved in the midst of the hurry of last year's close for some quieter time when their worth could be more deliberately tested and more fairly displayed. While we cannot exactly class the two names which head this article in the list of full and accomplished poets,—we can by no means permit ourselves to introduce them to our readers under that heading which it is our habit to employ in discussing the 'Poetry of the Million.'

We allude to Mr. W. C. Bennett's and Mr. Allingham's collections of *Poems*:—the truth, thought, freshness, and feeling of which have by comparison driven us back to the time when rhymesters such as Mrs. Robinson, Mrs. West, and Mrs. Opie (no disrespect to her powers as a novelist), or such little less feminine writers of namby-pamby as the Rev. Mr. Whalley, were accepted as poets of the second class in England. If ours, as some say, be an age when few read poetry,—it is one when many write it with a delicacy, a felicity, and a true vocation totally unknown among the corresponding class at the commencement of the century. The habit (we will not depreciate it by calling it the fashion) of dealing with the things and themes of real life, has exercised a beneficial effect on

poetical sincerity. The artificial flowers of the silly old Pastoral with its Vauxhall Temples and its Dresden-China *Florizels* and *Perdidas*, are of small use to him whose garden, or river-side, or meadow-pictures must really represent our home flowers or our evening paths, else they become utterly pale and not to be distinguished one from the other. We cannot clothe the mourners who are our near neighbours and dear friends in old suits of stage-fustian. The tawdry shabbiness of such a fancy dress comes home to us when the forms and faces underneath are familiar ones. There must be some truth to nature, some propriety of feeling, some freshness of imagery,—or the popular and domestic themes which it is now the custom to treat can gain neither audience nor acceptance. But Mr. Bennett has far more than the average amount of school merit. He has combinations of familiar images which are his own,—a choice of language, too, not to be referred to any model. We are familiar with the Watteau and Boucher version of the "Seasons,"—with the classical presentations on vase and frieze,—with the homely truths on the cottage-wall in which corn stands for Autumn and ice for Winter; but the mixture of fancy with known objects has rarely been more delicately and simply given than in the following four vignette verses.—

The Seasons.

A blue-eyed child that sits amid the noon,
O'erhanging with a laburnum's drooping spray,
Singing her little songs, while softly round
Along the grass the chequered sunshine plays.

All beauty that is thronged in womanhood,
Pacing a summer garden's fountains walks,
That stoops to smooth a glossy spaniel down,
To hide her blushing cheek from one who talks.

A happy mother with her fair-faced girls,
In whose sweet Spring again her youth she sees,
With shout and dance and laugh and bound and song,
Stripping an autumn orchard's laden trees.

An aged woman in a wintry room;
Frost on the pane,—without, the whirling snow
Reading old letters of her far-off youth,
Of pleasures past and griefs of long ago.

Of another kind, the following song belongs to a more fanciful order of poetry,—and seems to us very graceful.—

Song.

Prithee, what hath snared thee, heart?
Is it, say, a homed lip,
O'er whose coral bloom thy thought,
Bee-like hovering, hath been caught,
And but loitering there to sip,
From its sweetness could not part?

Prithee, what hath snared thee, heart?
What hath caught thee, fancy mine
Is it, say, a laughing eye,
The fair heaven of whose blue
Idly thou went'st wandering through,
Till thou, silly butterfly,
Couldst not quit its charmed sunshine?

What hath caught thee, fancy mine?
What hath witch'd thee, sober thought?
Say, was it a diamond wit,
That as thou wast straying near,
With its spells so took thee ear,
That thou couldst not fly from it,
All in strange enchantment caught?

What hath witch'd thee, sober thought?
No, though lip and wit, awhile,
And the glory of an eye,
You, perchance, had captiv'd held;
Soon their charms you back had spoll'd,
Soon their witchery learned to fly,
Prisoners to her smile ye be:
What from that shall set you free?

Mr. Bennett, however, from time to time attempts themes higher than these, and not infelicitously:—as will be seen in our next quotation.—

Chorus from an unfinished Tragedy on the Fall of Mankind
CHORUS OF ACHÆAN SLAVES.

Epode 1.

O shame! O fear and pain! ye make life weary,
A burden hard to bear;
The way of death at times seems not more dreary
Than ours through dark despair.
What is our lot? Toil; toil that knows no ceasing;
Toil wrung by those we hate;
Our conquerors' heaped-up stores of wealth increasing
Our hands upbuild their state.

Strophe 1.

Woe, unto our chainless fathers giving
The wealth they freely gave
To every stranger, who in these are living?
The Dorian and the slave.
The mighty race that, in old days departed,
Gave kings to these alone,
For strangers till thy valleys, broken hearted,
Thy fields no more their own.

Antistrophe 1.

Our broad Pamissus! still, with many a winding,
Through vale, by vine-clad hill,
Go, wandering on, thy sunny waters finding
All green and lovely still;
On thy banks the bright wild-flowers are growing;
They gaze from out thy waves;
But now the grassy banks that watch these flowing,
Give back the tread of slaves.

Epode 2.

And thou, strong-walled Andania! heaven-founded,
Our heroes' dwelling-place,
No more within thee, as of old, surrounded
By glory, rule our race.
Within thy stony halls, at ease reclining,
Their feast the strangers hold;
For them our maidens' hands are garlands twining,
The wreaths we wore of old;
Our old ancestral goblets, high o'erbrimming
With wine we may not taste,
For them they crown, while thoughts, old thoughts are
doubling
Their shame, with trembling haste.

Strophe 2.

Our race no more the brazen helm are claspings;
The shield no more they raise;
No more their hands the freeman's sword are grasping,
As once, in bygone days.
No; we whose sires, the slaughtered foeman spoiling,
Away the rich arms tore,
Or hew the wood or at the cornmill toiling,
Of glory dream no more.

Antistrophe 2.

O! load too heavy for our bearing!
We fain would lay these by:
Alas! 'twere heretofore—despairing,
At times 'twere sweet to die!
And why then live? The hope of vengeance, swelling
Within us, lights our lot:
Oh! might our tongues but of their woes be telling,
Our own were then forgot.

Some of the best pages in this volume are those traced with votive verses. Poems of this class, however, often lose general interest in proportion as they are personally distinctive and valuable.—Many of the domestic lyrics and sketches of the life and sorrow that lie around our daily paths have been published elsewhere; and the knowledge of this compels us to hold our hand,—with the tolerable certainty that we shall meet Mr. Bennett again, and the strong impression that we shall meet him in forms of greater power and beauty than those in which his thoughts are here cast. His spirit is the spirit of progress, or the manner ill represents the mind of the artificer.

Mr. Allingham has possibly more power and more fancy than Mr. Bennett; but he is less clear of conceit. Not merely his rhymes, but also the ideas and pictures which they frame are often referable to the popular model,—the trusty and well-beloved Laureate of Her Majesty. Thus, in the very first poem in the volume, 'The Pilot's Pretty Daughter,' he at once breaks with the artless abruptness of his prototype in his subject, as under.—

The harbour banks, all glittering gay,
Laughed in their turn no sad adieu
Is parting from a fair Spring day
That laughingly withdrew.
Great brilliant clouds, piled round the sea
And hills, had left blue zenith free
For last lark earliest star to greet;
When, for the crowning vernal sweet,
Along my path I chanced to meet
The Pilot's pretty Daughter.

Here, however, is a wild and haunting strain of which the inspiration is more individual. There is much of the fantastic solemnity of our old Elizabethan drama—dirges in its music.—

Madness.

"The Monument we see,"

Second Maiden's Tragedy.

Everything that seeks to do thee harm
Hearkens to the song that I am singing,
By and winding word is in his hole,
Ruddy shrewmice listen in their burrow;
Wags are pestered by thee, but the charm
Keeps that yellow robber-band from singing;

In thy bed of clay the howling mole
Bore no tunnel thorough.

Now that day from heaven is gone,
Thou art smoothly dreaming on,—
Not to waken with the dawn.

Only now the moaning of the breeze
Answers to the song that I am singing.
In the moonlit dyke the crone's harsh
Raises up her watchful ears to listen;
From the blackness of the ghostly trees
Swift and silent bats like Dreams are winging;
Round the grassy hummocks here and there
Elfen tapers glisten.

Whilst the wind's sad tale is told,
Thou art lapt up from the cold
In a blanket made of mould.

Many nights and many days have heard
Songs of mine like that I am singing;
By the sun, or by this paler round;
In the dark, when shrouded stars are weeping;
When the old tower shakes his ivy-beard;
When the skiey thunder-bells are ringing;
Hurful things that live below the ground
From thy pillow keeping.

And when I have leave to die,
Then an Angel from the sky
Comes to watch us where we lie.

In contrast with this we may offer a more tranquil picture, in which our readers will agree that there is much serene beauty; while we imagine that few will dispute our protest against the verb, the line, and the epithet, marked below in italics.—

An Autumn Evening.

Queen Autumn now makes progress through the land,
That loyally hath sped along her way
A golden carpet, pranked with many a band
Of brodered flowers and leafage clustering gay.

The tapestries of the tissued clouds on high,
Rich with the changing glories of the heaven,
Mass round a vaulting of the purest sky
That e'en to festal season can be given.

And tall tree-arches, hung with scented wreaths
And studded with warm fruit, cope every road;
And everywhere a busy joy outbreathes;
And Plenty's wide-mouthed horn is overflowed.

Lately, when this good time was at its best,
One evening found me, with half-wearied pace,
Climbing a hill against the lighted West,
A cool air softly flowing on my face.

I reached the top: the calm and gorgeous sky
Bathed a broad harvest-view in double gold;
Sheaf-tented fields of bloodless victory;
Stacked farms, embosomed in their leafy fold,
Pillared with light blue smoke,—grass-shaded hill
And brown ploughed-land, their graver colourings lent;
And some few heads of corn ungathered still,
Like aged men to earth, their cradle bent.

And reapers, gleaners, and full carts of grain,
With undisturbed motion and faint sound
Fed the rich calm;—whose marge a mountain chain,
Soaked in dream-colour, girt with Beulah bound.

At length across an easy-falling slope,
Down through the harvesters I sauntered slowly,
Field after field; until I reached a group,
A pleasant group, who were not strangers wholly.

The Farmer, still an active man though grey,
Stood talking to his sturdy second son,
Who had been with the reapers all the day,
And now put on his coat, for work was done.

And two as lovely girls as ever breathed,
A slender, blue-eyed, golden-headed pair,
Laughed with a little nephew whilst he wreathed
Red poppies through his younger sister's hair.

I joined the party, at their warm request.

The cheerful dame, outside the cottage-door,
Welcomed her cheerful people and their guest,
Then hastened to display her choicest store.

The children running to a poor lame boy,
Whose crutches, at the stool beside him leaning,
Seemed in his book forgot,—with eager joy
Gave him the crowded flowers that formed their gleaming.

With humble wisdom, *holdest merriment*,
In that low, gentle-simple, plain abode,
Delightful was the evening that I spent;
Closed with a quiet worshipping of God.

And loitering home—all worldly feelings stilled—
Unclouded peace, a supernatural boon,
Filled all my soul: as heaven and earth were filled
With the white glory of the Harvest Moon.

There are love-verses, too, which, for those who like such dainty ware, are well worthy of acceptance,—quaint emblems, also symbolizing the poets in flowers:—much minor poetry, in short, of superior quality, and which promises still better works to come from its writer, supposing his present efforts to receive a fair amount of encouragement and favour. Whereas the most vigorous growths of the forest are hardened into vigour by storms, plants of greater

delicacy and grace will hardly reach their full maturity without genial sunshine.

Scenes from Italian Life. By L. Mariotti. Newby.

As a sketcher of manners, as a panoramic painter of life and scenery as they exist on the southern side of the Italian Alps, Signor Mariotti is a welcome guest at our literary fireside. The vivacious style of his country and the slight trace of a foreign accent lend a particular charm to his narrative impossible to Celt or Saxon. In the winter evenings of the north few things are pleasanter than to listen to his wild and picturesque stories,—whether the tale tell of silent priests and divinely-beautiful Castellane, of gay young Roman cavaliers and dark-browed student-like conspirators, of rustic peasants and picturesque banditti,—whether the scene be laid in stately Genoa or in the disconsolate Queen of the Adriatic, on the level Campagna of Rome or up in the desolate solitudes of the Umbrian Apennines:—the same cloudless sky and burning sun are over all. Balmy airs seem to cool the temples,—varied tints to enchant the eye wearied with the monotony of street and mist,—and touches of romance excite the fancy to stray an hour or two out of the dull regions of fact.

In his present sketches Signor Mariotti seems to us somewhat more Italian and Latinistic in his style than in his former works. Had the volume not borne his name on its title-page, we should have thought it a spirited translation from a work written in a foreign idiom. We noticed a number of words during its perusal which cannot claim a right to pass current except as Latin from the usage of any accepted author. Signor Mariotti's English vocabulary is so copious, that we are sure he will be able to substitute terms for the expressions objected to which will be more pleasing to the ears of those who are "to the manner born." The substance of his book consists of tales and sketches,—partly at least founded on actual fact, but all of them brief, vehement, and fragmentary. The chapters entitled 'Jacopo Ruffini,' 'Montenero,' and 'Hilda d'Ehrenburg' are particularly dramatic; but we must also say, that in these stories—and in that especially which professes to tell the prison story of Ruffini, the devoted patriot and early friend of Mazzini, of whose career the Triumvir has written so touching an account,—a levity and a licence are assumed in the dramatic treatment of the themes which cannot fail to be offensive to many readers.

We had marked several passages for extract,—but on consideration we think it better to give so much of one story as will convey to the reader its chief features of interest. This will enable Signor Mariotti to exhibit his materials and his method with more advantage than in the mosaic mode of extract. We select the story entitled 'Romiti' for this purpose.—

"We were a small group of Italians, far away, beyond the Atlantic. It is astonishing to think what feelings of brotherhood four thousand miles from home will bring up amongst the children of the same land. Our talk was of home. The dark-browed Sicilian, the fair Lombard, the slim Florentine, the fleshy Bolognese, each had a tale of the days of their youth. But the great man of the night was Romeo Romiti. Romiti, a fellow of well-known daring, the hero of many a Carbonari tale; the adventurer of unexhausted devices and endless disguises, a sort of fibbertigibbet to mystify police officers, and give gendarmes the slip. Every man has his own peculiar bent and vocation. His delight was to run his neck into a noose, only to exhibit his dexterity in getting it out again. His birth-place was Ravenna. There was hardly a corner of the globe he had not visited. His business in life was to worry the offi-

cials of all the Italian States—chiefly of his native Pontifical Government. He sat at the head of the table. He was middle-aged, middle-sized, red-haired, with a short-cropped, thick, bristling, red beard. Razors were a superfluous contrivance, so far as he was concerned. He had small grey eyes, restless, twinkling; for breadth of shoulders, and muscular might, he could not be easily matched either in the Old World or the New. 'An earthquake?' he said.—'Yes, I can tell you what it is like. It was in February, 1834. I was a guest of Don Marzio Pignatelli, in Aquila, of Abruzzo.'—

• • • 'So you sleep proof against thunder and earthquake, do you? (said Don Marzio)—I congratulate you: the shock was enough to rouse the dead from their graves I tell you.'—'I always thought it was a dream of yours, Don Marzio,' interposed my host's better half, languidly. 'It is a dreadful bore, I declare to be disturbed in your first slumbers, and scared out of your wits, and from no better reason than that your husband has eaten pork and is labouring under a nightmare.'—'A night-mare! a dream of mine!' retorted the amateur coffee-maker. 'And St. Francis, who has dropped his ball last night; and the procession of the Capuchins, and the whole town in alarm—is that all a dream, too?'—'Well, well,' I interposed, willing to reconcile. 'A good conscience and easy slumbers, you know. I heard nothing of this—I never heard anything like an earthquake in my life. Not in Naples where I was for two seasons; not at Lima, or in Chili where they are an almost nightly entertainment.—Well I should like to know what it is like!' These were magic words. The sound had not quite died away, when the feet I stood on seemed suddenly seized with the cramp. Cup and coffee-pot dropped as dead from Don Marzio's hand as the ball from St. Francis's palm. There was a rush as if of many waters; and, for about ten seconds, my head was overwhelmed by awful dizziness, which numbed and paralyzed all sensation. Don Marzio, in form an athlete, in heart a lion, but a man of sudden, sanguine temperament, bustled up and darted out of the room with the ease of a man never burdened with a wife, with kith or kin. Donna Betta, a portly matron, also rose instinctively; but I never could account for the odd freak, laid hold of her arm, bidding her stay. The roar of eight hundred houses—or how many more can there be in Aquila?—all reeling and quaking, the yells of ten thousand voices in sudden agony had wholly subsided ere I allowed the poor woman calmly and majestically to waddle up to her good man in the garden. That, I suppose, was my notion of an orderly retreat. Rosalbina had flown from a window into the lawn like a bird. Thank God, we found ourselves all in the open air under the broad canopy of heaven. We began to count heads. Yes, there we all stood, cook, laundry-maid, dairy-maids, stable-boys, all as obedient to the awful summons as the best disciplined troops at the first roll of the drum. It was February, as I have twice observed; and we were in the heart of the highest Apennines. The day was rather fine, but pinching cold; and when the fever of the first terror abated, the lady and young lady began to shiver in every limb. No one dared to break silence: but Don Marzio's eye wandered significantly enough from one to another countenance in that awe-stricken group. There was no mistaking his appeal. Yet, one after another, his menials and labourers returned his gaze with well-acted perplexity. No one so dull of apprehension as those who will not understand. My good friends, I was three and twenty. I had had my trials and could boast of pretty narrow escapes. I may have been reckless, perhaps, in my days. I smiled dimly, nodded to the old gentleman, clapped my hands cheerily, and the next moment was once more where no man in Aquila would that moment have liked to be for the world—under a roof. I made a huge armful of cloaks and blankets, snapped up every rag with all the haste of a marauding party; and moved towards the door, tottering under the incumbrance. But now, the dreaded crisis was at hand. Earthquakes, it is well known, proceed by action and reaction. The second shock, I was aware, must be imminent. I had just touched the threshold, and stood under the porch, when that curious spasmodic sensation once

more stiffened every muscle in my limbs. Presently I felt myself lifted up from the ground. I was now under the portico, and was hurled against the pillar on my right; the rebound again drove me to the post on the opposite side; and after being thus repeatedly tossed and buffeted from right to left, like a shuttlecock, I was thrust down, outwards, on the ground on my head, with all that bundle of rags—having tumbled headlong the whole range of the four marble steps of the entrance. The harm, however, was not so great as the fright: and, thanks to my gallant devotion, the whole party were wrapped and blanketed, till they looked like a party of wild Indians: we stood now on comparatively firm ground, and had leisure to look about us. Don Marzio's garden was open and spacious, being bounded on three sides by the half-crumbling wall of the town. On the fourth side was the house, a good substantial fabric, but now miserably shakey and ricketty. Close by the house was the chapel of the Ursuline convent, and above that its slender spire rose, chaste and stainless, 'pointing the way to Heaven.' Any rational being might have deemed himself sufficiently removed from brick and mortar, and, in so far, out of harm's way. Not so Don Marzio. He pointed to the shadow of that spire, which in the pale wintry sunset stretched all the way across his garden, and by a strange perversion of judgment, he contended that so far as the shadow extended, there might also the body that cast it, reach in its fall; for fall it obviously must; and as the danger was pressing, he deemed it unwise to discuss which of the four cardinal points the tower might feel a leaning towards, whenever, under the impulse of the subterranean scourge, it would 'look around and choose its ground.' Don Marzio was gifted with animal courage, and even nerve, proportionate to the might of his stalwart frame. But then his was merely a combative spirit. Thews and sinews were of no avail in the case. The garden was no breathing ground for him, and he resolved upon prompt emigration. The people of Aquila, as indeed, you may well know, of most towns in Southern Italy, have the habit of—consequently a peculiar talent for—earthquakes. They know how to deal with them, and are seldom caught unprepared. Two hundred yards outside the town gate, there is half a square mile of table-land on the summit of a hill: a market-place in days of ease: a harbour of refuge in the urgency of peril. From the first dropping of the earth-ball from the hand of their guardian saint, the most fastidious amongst the inhabitants had been busy pitching their tents. The whole population—those, that is, who had escaped unscathed by flying tiles and chimney-pots, were now swarming there: pulling, pushing, hauling and hammering away for very life: with women fainting, children screaming, Capuchins preaching. It was like a little rehearsal of doomsday. Don Marzio, a prudent housekeeper, had the latch-key of a private door at the back of the garden. He threw it open: not without a misgiving at the moss-grown wall over head. That night the very stars did not seem to him sufficiently firm-nailed to the firmament! His family and dependents trooped after him, eager to follow. Rosalbina looked back—at one who was left behind. Don Marzio felt he owed me at least one word of leave-taking. He hemmed twice, came back two steps, and gave me a feverish shake of the hand. 'I am heartily sorry for you, my boy,' he cried. 'A fuoruscito, as I may say, a bird-in-the-bush—you dare not show your nose outside the door. You would not compromise yourself alone, you know, but all of us, and our friends, we must leave you, safe enough here—I dare say.' With a stolen glance at the Ursuline spire, 'but—you see—imperative duties,—head of a family—take care of the females—and so, God bless you!'—With this he left me there, under the 'deadly shade' of the steeple—deadlier to him than the Upas-tree; ordered his little household band out, and away they fled, one by one, the 'Head of the Family' manfully closing the rear.

'I was alone—alone with the earthquake.' * * There was a wood-cellar in one of the out-houses, access to which was easy and safe. One of my host's domestics had slipped flint and steel into my hands. In less than half-an-hour's time, a cheerful fire was crackling before me. I drew forth an old lumbering arm-chair from the wood-cellar, together with my

provision of fuel. I shrouded myself in the ample folds of one of Don Marzio's riding cloaks; I sat with folded arms, my eyes riveted on the rising blue, summoning all my spirits round my heart, and bidding it to bear up. The sun had long set, and the gleam of a sickly twilight rapidly faded. A keen, damp north-east wind swept over the earth; thin, black, ragged clouds flitted before it, like uneasy ghosts. A stray star twinkled here and there in the firmament, and the sickle-shaped moon hung on the west. But the light of those pale luminaries was wan and fitful. They seemed to be aware of the hopelessness of their struggle, and to mourn in anticipation of the moment when they should faint in fight, and unrelieved darkness should lord it over the fields of the heavens. The town of Aquila, or 'the Eagle,' as the natives name it, is perched, eagle-like, on the brow of an abrupt cliff, in the bosom of the loftiest Apennines. Monte Renle, Monte Velino, and the giant of the whole chain, the 'Gran Sasso d'Italia' look down upon it from their exalted thrones. Within the shelter of that massive armour, the town might well seem invulnerable to time and man. But now, as I gazed despondingly round, the very hills everlasting seemed rocking from their foundations, and their crests nodding destruction. Which of those mighty peaks was to open the fire of hell's artillery upon us? Was not Etna once as still and dark as yonder 'Great Rock,' and yet it now glares by night with its ominous beacon, and cities and kingdoms have been swept away at its base. Two hours passed away in gloomy meditation. The whole town was a desert. The camp meeting of the unheeded Aquilani was held somewhere in the distance; in confused murmur reached me not. Only my neighbours, the Ursuline nuns, were up and awake. With shrinking delicacy, dreading the look and touch of the profane even more than the walls of their prison-house, they had stood their ground with the heroism of true faith, and reared their temporary asylum under their vine-canopied bowers, within the shade of the cloisters. A high garden-wall alone separated me from the holy virgins. They were watching and kneeling. Every note from their silver voices sank deep in my heart, and impressed me with something of that pious confidence, of that imploring fervour, with which they addressed their guardian angels and saints. Two hours had passed. The awfulness of prevailing tranquillity, the genial warmth of my fire, and the sweet monotony of that low mournful chanting, were by degrees gliding into my troubled senses, and lulling them into a treacherous security. 'Just so,' I reasoned, 'shock and counter-shock. The terrible scourge has by this time exhausted its strength. It was only a farce after all. Much ado about nothing. The people of this town have become so familiar with the earthquake, that they make a carnival of it. By this time, they are perhaps feasting and rioting under their booths. Ho! am I the only craven here? And had I not my desire? Am I not now on speaking terms with an earthquake?' I again my words conjured up the waking enemy. A low, hollow, rumbling noise, as if from many hundred miles' distance, was heard coming rapidly onward along the whole line of the Apennines. It reached us, it seemed to stop underneath our feet, and suddenly changing its horizontal for a vertical direction, it burst upwards. The whole earth heaved with a sudden pang; it then gave a backward bound, even as a vessel shipping a sea. The motion then became undulatory, and spread far and wide, as the report of a cannon, awakening every echo in the mountains. There was a rattle and clatter in the town, as if of a thousand waggons shooting down paving stones. The Ursuline steeple waved in the air like a reed vessel by the blast. The chair I stood on was all but capsized, and the fire at my feet was overthrown. The very vault of heaven swung to and fro, eddying and heaving with the general convulsion. The delightful psalmody in the neighbouring ground broke short abruptly. The chorus of many feminine voices went forth but one rending shriek. The clamour of many thousands of the town-folk from their encampments gave its wakeful response. Then the dead silence of consternation ensued. I picked up every stick and brand that had been scattered about, stowed myself in my chair, and hung down my head. 'These black hounds,' I mused, 'hunt in couples. Now let

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the re-percussion!" I had not many minutes to wait. Again the iron-hoofed steeds and heavy wheels of the state chariot of the Prince of Darkness were heard tramping and rattling in their course. Once more the subterranean avalanche gathered and burst. Once more the ground beneath throbbed and heaved as if with rending travail. Once more heaven and earth seemed to yearn to each other; and the embers of my watchfire were cast upwards and strewn asunder. It was an awful, long winter night. The same sable clouds rioting in the sky, the same cruel wind moaning angrily through the chinks and crevices of many a shattered edifice. Solitude, the chillness of the night, and the vagueness, even more than the inevitableness, of the danger, wrought fearfully on my exhausted frame. Stupor and lethargy soon followed those brief moments of speechless excitement. Bewildered imagination peopled the air with vague, unutterable terrors. Legions of phantoms sprang on those misshapen clouds. The clash of a thousand swords was borne on the wind. Tongues of living flame danced and quivered in every direction. The firmament seemed all burning with them. I saw myself alone, helpless, hopeless, the miserable butt of all the rage of warring elements. It was an uncomfortable night. Ten and twelve times was the dreadful visitation reproduced between sunset and sunrise, and every shock found me more utterly unnerved; and the sullen, silent resignation with which I recomposed and trimmed my fire had something in it consummately abject, by the side of the doleful accents with which the poor half-horse runs, my neighbours, called on their blessed Virgin for protection. The breaking morn found me utterly demoralised; and when Don Marzio's servants had so far recovered from their panic as to intrude upon my solitude, and offer their services for the erection of my tent in the garden, I had hardly breath enough left to welcome them. Under that tent I passed days and nights during all the remainder of February. The shocks though diminished in strength, almost nightly roused us from our rest. But the people of Aquila soon learned to despise them. By one, by two, by three, they sought the threshold of their dismantled homes. Last of all, Don Marzio folded his tent. His fears having, finally, so far given way, as to allow him to think of something besides himself, he exerted himself to free me from confinement. He furnished me with faithful guides, by whose aid I reached the sea-coast. Here a Maltese vessel was waiting to waft me to a land of freedom and security. I can tell you, my friends, from that time I was cured for ever of all curiosity about earthquakes."

The recital of this incident need not deter the reader in search of more marvellous stories from taking up Signor Mariotti's volume. In 'Nina' and in 'Natale Ferroni' the agents of superstition are called into action,—and with some degree of success as regards the startling effects produced on excitable imaginations.

OUR LIBRARY TABLE.

Evenings at Donaldson Manor; or, the Christmas Guest. By Maria J. M'Intosh, Author of 'Charms and Counter-charms.' Edited by Cecil Hartley, M.A.—*Happy Evenings; or, the Literary Institution at Home.* By Clara Lucas Balfour, Author of 'The Women of Scripture,' &c.—We couple this English and this American book together, merely because they are of the same sex and among the last of the Christmas Books. Of the former we need say little, since Mr. Cecil Hartley exhausts the subject in his preface of "fond and proud greeting to a transatlantic sister, worthy of all honour and affection, . . . whose writings are tender, graceful, and elegant in manner; their morals simply and unstrainedly developed, being invariably excellent, generously exciting, stimulating, encouraging all the noblest energies of our nature." After such an orchestral burst of praise to the tune of *Barnum* for *Barnum* surely should be allowed to be immortalized in his time, as well as *Lord Macdonald* in his *Reel*, or the *Duchess of Leeds* in her *Fancy*, our small *solos* of approval would sound but "scranell" and paltry.

With no more music than a snipe, as Sterne says, Accordingly, we will merely say,

that 'Evenings at Donaldson Manor' is an *olla* of tales and verse; the best of the latter being not by "the sweetest, gentlest, most cheerful and soul-elevating Miss M'Intosh" (to quote Mr. Cecil Hartley again), but by Mrs. Hemans and by Mr. Sprague. Regarding 'Happy Evenings,' we might have been somewhat puzzled, save for its second title. The name of its authoress is associated with many "Literary Institutions," at which we believe she has read or lectured, and the present book appears to be mainly made up from her readings and lectures:—for what age of readers intended it is not so easy to decide. The topics are, many of them, too old and too questionable for youthful discussion. In spite of the imaginary debates about such intricate matters as Milton's idea of women, as Witchcraft, as Lady Mary Wortley Montagu's glories and that which tarnished them, &c.,—we cannot fancy any one of the three subjects furnishing the fittest matter for converse among young persons gathered for "a happy evening." On the other hand, for the serious there is too much flower, too little fruit,—as Sir Walter Scott said of some poet whom he desired "to let down easily." If we be right in our conjecture as to the source whence the materials for this volume are derived, we think that an honest and straightforward reprint, in the form of essays, lectures, or reported readings, might have better served the writer, as better calculated to attract the reader, than this half-and-half setting of grown-up speculations in such a trivial framework as can but suit those who are at a considerable distance from their teens.

A Treatise on Grammatical Punctuation. By John Wilson.—This is an American reprint, with some alterations and additions, of a work published in this country about six years ago. In it the subject of punctuation is discussed with great care and minuteness. All necessary rules, with their exceptions, are clearly stated. There are numerous illustrative examples and suitable exercises. Whether the subject is of sufficient importance to require so large a work may be fairly questioned. Not that we mean to insinuate any doubt as to the necessity of correct punctuation in order to make the meaning of what is written easily understood; but it appears to us, that no one who is possessed of common sense, and acquainted with what may be found in ordinary English grammars, needs any such elaborate treatise as the present to enable him to put his stops correctly. Many of the rules and exceptions here given are, after all, nothing more than expressions of the obvious principle, that the punctuation of a sentence must depend on its meaning. Another good rule is, to consider how it would require to be read aloud in order to be clearly understood by the hearer.

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TAXES ON KNOWLEDGE.

THE movement, separate or combined, in favour of an entire abolition of the taxes on knowledge grows apace. Several important meetings have recently been held—in the City of London, in Manchester, in Leeds, and in other places—to protest against their longer continuance. The Newspaper Stamp Abolition Committee have presented a petition, in the name of the new Society, to the Chancellor of the Exchequer, in which they ask him to do a great right or a great wrong,—leaving him the option. We fail to catch the joke, or to feel the argument of this suggestion. On the face of it, there seems to be something of a schoolboy's trick in their idea: and we doubt if men professing to speak to Government in the name of public justice will find such a course of argument and suggestion as they have adopted answer their purpose.—The general question as to the policy or otherwise of maintaining these obnoxious imposts remains, however, before the country in all the force of its own merits, independently of any mistake of its advocates. That it has acquired a just hold on the public mind—that large classes have taken the matter up—every day brings new proofs in the shape of speech or of pamphlet. Mr. Charles Knight has contributed two effective pamphlets to the agitation. 'The Struggles of a Book'—in which he told the story of the 'Penny Cyclopædia,' and showed that although that work is in constant demand, the duty on paper prevents its profitable republication—was issued some months ago. The details were both amusing and instructive. In the second pamphlet, recently published, he takes into consideration the point of how these unjust taxes affect the interests of literature and literary men. The details of his argument, more or less familiar to us of course, will be both new and interesting to readers in general. The importance of these taxes—as Mr. Knight ably proves in his supposed case of 'The Fountain and the Sewer'—is not to be measured by the ordinary standard of the Treasury,—the amount of income which they yield to the State.—Mr. Knight says:—"I have announced a 'Supplement' or 'Companion' to the National Cyclopædia,' which will consist of a Series of Treatises on Scientific, Industrial, and Social Progress. To produce this work as it ought to be produced, I must endeavour to procure the assistance of the best minds in the country—of the most eminent professors in every department of knowledge. Assume that this work will in quantity be equal to a third of 'The National Cyclopædia,' or four volumes.—I cannot secure such assistance under an expenditure of 2,000l. In that case I must sell at least 25,000 copies to cover my outlay. Such a risk 'must give us pause.' I have deferred the commencement of this important book until I see if the Government contemplate a repeal of the Paper Duty in the next session of Parliament; for if I print 25,000 copies of this book, I shall use 6,400 reams of paper, weighing 20 lb. and paying a duty of 2s. 7½d. per ream, increased by the duty upon the covers, whether paper or milled board, to 2s. 9d. a ream. Here then is a burden of 880l. imposed upon this undertaking. Remove the burden of the 880l., and I should have little hesitation in carrying out my idea. My risk in the greatest original expenditure, the copyright, would be reduced to 300l. per volume, instead of being 500l. per volume. But suppose I should hold it my interest to go further,—not to put the saved tax directly into my pocket, but to make my book more valuable, and therefore more extensive in demand, by adding the 880l. to my original estimate of the sum to be paid for copyright—by paying 700l. per volume instead of 500l. The inevitable improvement and consequent popularity of my book might diminish my risk to a greater degree than the saving of the amount of the Tax. If I would have the very highest assistance, I must show my sense of its worth by the most liberal payment. The Paper Duty adds nothing to the value of my book. The readers cannot receive any

benefit from this large item of expenditure. But if I am relieved from the Paper Duty, I have a fund in reserve which will enable me to ask the highest in scientific knowledge and in literary accomplishment for their invaluable aid. If Sir John Herschel would receive what Sir Charles Wood might be pleased to remit to me, my project would be comparatively safe. The fund out of which I could produce an unequalled book, by an extraordinary payment to the highest class of authors—the fund by which I could benefit my countrymen as much as by any educational grant—is in the hands of Parliament. Will Parliament let me wisely use it for the public advantage,—or will it continue to demand it as a small item to swell the Exchequer, in the same return with the impost upon gin?"

Only too frequently the effect of the impost is to close the doors of legitimate and healthy literary enterprise altogether:—as in a case cited a few days ago by Mr. Robert Chambers at a public dinner in Edinburgh. "The 'Miscellany of Tracts,'" said Mr. Chambers, "was closed as non-remunerative with a steady sale of 80,000; while it was calculated that this work, up to the end of last year, had paid 6,220*l.* of duty. Now, had not this money been taken by the Government, we might have been advised to continue the work. There was a business stopped which distributed 18,000*l.* a-year in the employment of labour and the profits of retail trade,—there was an organ of intelligence and morality for the people of this country closed by the Government, as effectually as if they had sent the police to break the presses. To illustrate this matter further, we have since set a-going a similar work, but at three-halfpence a sheet, and on a somewhat more ambitious principle as to the grade of subjects and style of treatment. Driven from the penny field by the Paper Duty, we try that of three-halfpence. But of this series of sheets the sale is under one-half of the former. The higher price appears to be the chief cause why the sale is thus restricted. As the profit is but small, this work may have to be given up also."

The "case" made out for a repeal of the paper duty—the first of the group of imposts known as taxes on knowledge—finds arguments on every hand. Mr. Knight has shown us how it operates to the prejudice of authors,—Mr. Chambers how it checks publishing enterprise:—there is another class whose interests ought not to be overlooked by the legislature in such a matter as the present. It is calculated, on what appears to be reasonable data, that the Taxes on Knowledge, besides the loss of intellectual nourishment which they occasion in town and country, actually keep forty thousand persons out of employment in London alone,—compositors, printers, folders, stitchers, and so forth, with the workers auxiliary to them. The number so kept out of work in the country by the same causes cannot be much, if at all, inferior. Perhaps no branch of our native industry is so widely established as the manufacture of paper. Unlike cotton, silk, pottery, hardware, hosiery, and other industries, it is confined to no one district. The paper-mill is found on the southern downs,—in the lowland flats,—by the mills of Derbyshire,—among the fens of Cambridge,—and on the hills of Yorkshire. A new impetus to the trade would be beneficially felt, more or less, in every part of England. Persons accustomed to measure the importance of a department of production by the amount which it yields to the State revenues are apt to fall into a great mistake when applying that mode of judgment to the raw material of books,—inasmuch as the duty is levied on the value, and the value is almost entirely the cost in labour. There is perhaps no other fabric of which the raw material is worth so little and the finished article so much, by comparison with one another. We have no accurate return of the number of persons employed in paper-making,—but an estimate may be readily formed. We learn from an excellent letter addressed to Lord John Russell by a Scotch manufacturer, that "there are sixteen mills in the district around Edinburgh, which return to the revenue about 80,000*l.* a-year, and that the number of persons employed in these works

is about 4,000." Now, if 4,000 workers produce paper chargeable with duty to the extent of 80,000*l.* the whole number employed in the 500 mills which exist in England, Ireland and Scotland, to produce the duty of 800,000*l.* will be about 40,000. In this branch of trade, then, we have 40,000 people *actually employed*; and taking this at the usual calculation of four persons dependent on each individual, we arrive at the fact, that 160,000 of the population are sustained *directly* by the paper manufacture. Then again, the total duty paid amounts to 800,000*l.* On an average this may be taken to represent 20 per cent. of the value of the paper as sold by the maker, which will give the total value of the paper sold at 4,000,000*l.* Here we have, on the one hand, the small amount of 4,000,000*l.* as the total value of the article; and, on the other, the large number of 160,000 people dependent for their daily bread on a branch of business apparently so trifling in its results. Now, how is this? Almost the whole sum (with the exception of the duty) is *distributed in labour*. The raw material costs next to nothing. This calculation, however, includes merely the persons who are directly sustained by the manufacture:—the tribes of preparatory and after-workers—rag-sorters, dealers, printers, publishers, carriers, newsmen, and so on, are not taken into account. Were all these added, the number would be doubled or trebled. This consideration should have its weight with the Chancellor of the Exchequer. It is only too often the case that authority is compelled to listen to policy while justice is denied an audience: but a claim like that of the promoters of an abolition of all taxes on knowledge, being based alike on sound fiscal policy and on the highest principles of morality and justice, ought to command a speedy and a favourable consideration.

THE SPELL OF THE HUNSMEN AMONG THE GIPSIES AND THE INDIANS OF GUIANA.

DURING one of my excursions, I made the acquaintance of Don Felipe Z., whose Hato rose from amidst one of those carpeted plains, encircled with forests of primal grandeur, in which the Province of Seybo is so rich. Don Felipe was of Catalonian birth, proud of his descent; and only after he had twice asked me whether I was really a European from the other side of the ocean—which I had duly affirmed—seemed his heart to open to me. He then related numerous adventures which proved that, in his youth at least, he had wandered near and far. One would have almost conjectured that he had spent a part of his life among the Gitanos, or Gipsies,—so intimately seemed he acquainted with their manners and customs. During these conversations, he alluded to a remarkable gift which some of the Gipsy-hunters possessed,—of keeping the wildest game of his native province spell-bound. Even the ferocious wolf, he said, was subdued under the eyes of the crafty huntsman. Deer, and similar game, they knew how to attract to their gun's muzzle; and they possessed certain herbs, with which they lured the wild animals from their lairs, or enabled their dogs, by anointing them with their juice, to scent their trace.

The relation of these circumstances brought forcibly to my memory the hunters' tricks practised by the Indians of Guiana in order to fascinate or bewitch the game:—of which I witnessed once, with my friend Lieut. H—g, of the 63rd Regiment, a most remarkable instance. We were encamped on the great savannahs of the River Rupunony, near the fine cataract of Cutatarua. The grassy plain extended southward to the high mountains of Vindaua and Ussari; to the west it girded the horizon,—but, at a distance of about two miles from the camp, arose out of the bosom of the savannah a solitary hillock, the summit of which we conjectured might afford a splendid prospect. It was, therefore, resolved that we would wander thither as soon as the sun should incline a little more westward. It was our purpose to witness from thence its sinking into the grassy ocean of the seemingly boundless savannah. H—g took his double-barrelled gun; I provided myself with a compass and note-book; and, thus accoutred, the short distance was soon accomplished, and we

rested on the summit of the little hill, admiring the descent of the fiery orb to its grassy bed. We were awakened out of our reveries by a strong voice; and saw a tall Macusi Indian before us, with an imperial and rather a large tuft of hair under the chin,—a thing so rare among the Indians, that it struck us with surprise. He had ascended the hill on the opposite site; and drawing our attention to the north—where, at a distance of about 300 yards, a deer with its fawn was browsing—he made us soon understand that we should lend him the gun, and he would shoot the deer for our supper. Although he was a stranger to us, H—g did not hesitate to give him the gun; and, before he parted, made him acquainted with the use of the percussion-caps,—a contrivance but little known among the Indians at the time of which I speak (1836). He left us with assurance of success depicted on his features. We watched his proceedings from our elevated position with great interest. Stealthily he approached the deer,—facing the little breeze that softly moved the high grass like billows, until he might have been at, what appeared to us, a distance of fifty feet from the larger animal. The latter now showed signs of uneasiness and alarm,—ceasing occasionally to browse. Raising its head, it stamped with the fore feet, and snuffed the air. But our Macusi, who came from the opposite side, threw himself on the first sign of suspicion on the ground, and remained motionless,—until the deer, having its suspicions lulled, continued again to graze. The fawn was close by,—partaking in no degree of the fear of its dam.

As soon as the Macusi had reached the distance of twenty feet from the browsing deer, he stood boldly up, motionless,—resembling a bronze statue. The deer and its fawn, frightened by the apparition, gazed awhile, and turned sharply round, as if on the very point of starting in the opposite direction; when, to our great astonishment, they paused, gazed a second time, and approached the Indian in an easy trot, in a circle the diameter of which became smaller and smaller,—the Indian statue forming the centre. When about ten feet from the Macusi, we saw him raising his gun to his shoulder, and taking deliberate aim. We awaited, in great excitement, the moment when the flash and smoke should tell us that the trigger had been pulled:—but that moment did not arrive. The deer continued, as if spell-bound, to run around the Indian; who followed their course with the gun levelled at them,—until we saw him, as if wearied out, taking the gun from his shoulder, and placing it to the ground. The deer—mother and child—as if now released from the charm, bounded with darting velocity over the savannahs.

It was then that my companion H—g recollected that he had not shown the Indian how to release the cock of the gun from its stop:—this being one of the fowling-pieces which by means of a spring keep the half-cock firm in its position, to prevent accidents. The Macusi was soon with us; and told us, with vexed air, that the White man's gun was good for nothing. But when we showed him the cause of his disappointment, he smiled; and leaving us, he said that on our reaching our camp, he would be there with a deer. He was as good as his word;—for on coming to our tent, we saw him coming from the other side with a deer on his back.

This success, and what we had just witnessed, struck us as very remarkable; and on making inquiries, we learned that the Macusi was famed among his tribe for his knowledge of all kinds of charms to entice game. We were assured that he could bring the game to the muzzle of his gun or the tip of his arrow:—which information we received as rather doubtful. We were too far distant to hear whether he used in the former instance any cry in imitation of the deer; but I distinctly observed that, although the fawn followed its mother in the circular course around the Indian, it remained always a longer distance from him. The Macusi would, naturally, on no account communicate his charm to us. I found in the sequel, others who were as skillful as he in this art,—but equally reserved as to communicating their secret.

The great hunters among the Indians cultivate near their houses certain herbs with the juice of which they anoint themselves, after they have made several incisions with a rock-crystal, or razor, in their arms and bodies. The dogs are subjected to similar operations. The herbs which are principally used for this purpose belong to the order of the Arads and Onoriads. The plants which communicate the charm are called Murani; before which word the name of the animal which each plant attracts is placed. Thus, the wild hog is called Paira,—and the plant with which it anoints itself, Paira-Murani.

Some of the huntsmen use occasionally a more painful remedy to render themselves strong for the chase. In lieu of crystals to inflict incisions, they take live scorpions, which they permit to sting them along the arms and breast.

The similarity of the craft prevailing among the huntsmen of the Gipsies and of the Indians of Guiana seemed to me of sufficient interest to induce me to request a place for insertion of these recollections of past years in your columns. I think there prevails no longer any doubt that the Gipsies are of Asiatic origin,—and a similar descent is ascribed to the Indian of America by a large number of the most distinguished ethnologists. The craft of the huntsman practised by the two races is certainly identical,—and seems to have arisen from one source. R. H. S.

SHAKESPEARE ON THE EARLY GERMAN STAGE.

I have read with great attention the interesting paper by Mr. Albert Cohn on the early influence of Shakespeare on the German stage, published by you in a recent number (see *ante*, p. 21); and I trust that the valuable materials which that gentleman appears to have collected for his special purpose may be so applied as to be of use for other objects which he may not have had so directly in view. I am more immediately interested in the information, that there exists a German play which "appears to be an imitation of Shakespeare's 'Titus Andronicus' in its original form"—though I regret to observe, from a preceding sentence, that your correspondent assumes the conclusion at which possibly the possession of this play (I mean the "original") might help us to arrive.

Trusting to obtain further information on this point, I beg to call your attention to the terms in which your correspondent announces his own conclusion. "As to 'Titus Andronicus,'" he says, "only the most narrow-minded critic can yet maintain that its authorship does not belong to Shakespeare. Though the beauties of the play were not of themselves a sufficient proof to the contrary, the testimony of contemporaries, as well as all the other usual evidences of authenticity, oppose such an opinion."—Differences of opinion we must tolerate of course; but not being emulous of the distinction here conferred unless it may be borne in good company, perhaps you will allow me to quote Mr. Hallam, who says,—"Titus Andronicus" is now by common consent denied to be, in any sense, a production of Shakespeare." The only English commentator, I believe, of any note who maintains the contrary opinion, is Mr. Knight, who says, that the German critics agree to reject the common consent of the English; but if this were good argument, it would establish Shakespeare's claim to 'Sir John Oldcastle,' 'Thomas, Lord Cromwell,' &c., for which the confidence of German criticism must ever stand rebuked. I ask, therefore, is it quite decorous in a German to stigmatize English opinion, on a question of English style, as "narrow-minded"?

Mr. Cohn, it appears to me, imagines that the evidences of Shakespeare's authorship of this play are more numerous than really exist. Allow me briefly to state what is known in England.—On the 23rd of January, 1593, was performed for the first time a play called 'Titus Andronicus': there is no evidence whatever that this was not the play subsequently printed in 1600 and 1611 without any author's name. The only contemporary evidence of its being by Shakespeare, is an incidental mention by Meres,—who in all probability had no authority to refer to. When we

consider that in our own time a poem by Coleridge was popularly ascribed to Porson (and I think printed with the name of the latter) while both were living,—and that it is even still so ascribed by persons of literary tastes, although it has for some years been included in the collected works of the real author,—and when we recollect that something similar has occurred with regard to a poem of Campbell's,—it is surely not surprising that a mistake should have arisen with regard to the origin of a play not printed, and though not written by Shakespeare, introduced perhaps by him to the stage. The next piece of evidence is the only one of real importance:—its being included in the first folio. But as this took place seven years after the death of Shakespeare, and at least five-and-twenty years (if not thirty) after the play was produced,—the editors may have erred, from the real author being unknown, as Meres had done before them.

I call attention to these points, because I think them insufficient to outweigh internal evidence. The style of 'Titus Andronicus' is, to my mind, utterly unlike that of any of Shakespeare's early plays. Having devoted some attention to the subject, I am inclined to come to the conclusion, that it was neither by him nor by any other writer with whose works I am at present acquainted:—certainly not by Marlowe. There are touches that may have been given by Shakespeare; but I think also there are strong marks of imitation. I remain, &c. SAMUEL HICKSON.
St. John's Wood, Jan. 11.

OUR WEEKLY GOSSIP.

MEN in the habit of reading daily newspapers may sometimes observe, in small type and carefully packed away in spare corners of the broad sheet, queer looking paragraphs, one half names and the other half figures. Often enough these paragraphs are the result of much labour and skilful arrangement,—but too frequently the reader hurries past them to the more exciting police reports or foreign correspondence. Yet some of them are well worth pondering. In one, for example, we have just read a few returns of the new American Census,—of such unusual significance that we doubt whether far-seeing men will not regard them as more interesting than the finest revolution abroad or the foulest murder at home. The American census is not yet complete; but the returns already received point to conclusions far beyond hope or expectation. Look at New York, for instance. In 1820 it had a population of 123,000,—in 1830, 203,000,—in 1840, 312,000. This rate of increase was unparalleled in the history of statistics. But the population is now said to have risen to the astonishing number of 750,000! There are but two larger cities in Europe: in ten years more, at the same rate of progress, it will be larger than Paris. In thirty years from this date New York will on the same terms be larger than London. And it must be considered that the commercial capital of America is not fed, like our Manchester and Liverpool, at the expense of the country:—its advance is the type of that of an entire continent. In 1810 the population of St. Louis was 1,600,—in 1830, 6,600,—in 1840, 16,400,—in 1850 it numbered 90,000! So far as the general nature of the returns can be inferred from the data at hand, the population of the Union will be about 25,000,000. From the year 1800 when the number was a little more than 5,000,000, to 1840 when it had advanced to 17,000,000, the decennial rate of increase was about 33 per cent. This rate would have given for 1850 a population of 22,000,000 only. Material power has been developed equally with population. Great Britain alone excepted, no State in Europe could now maintain equal armaments in the field for any length of time. This marvellous growth is deranging all the old traditions of "balance of power." America is not only a first-class State,—in a few years, if no internal disorder shall occur, she will be the greatest of all. Should the 1840-50 rate of increase be maintained for fifty years, the population will then amount to 190,000,000,—nearly equal to that of the whole of continental Europe! Were it possible to conceive the same ratio main-

tained for another fifty years, the census of 1950 would give the astounding number of 1,696,000,000! German wars and French revolutions sink into complete insignificance by the side of considerations like these. With such a comment, how well we may understand the "roars of laughter" with which the American Senate recently received the menaces of Austria! When the United States shook off the yoke of England, their people numbered no more than 3,000,000; when they were last measured against a European power, they were not more than 8,000,000. Ten years hence they will be equal to France or Austria. There hardly seems to be a limit to their growth. The Valley of the Mississippi would alone support the whole population of Europe. In its vast basin nations are now growing up as if at the bidding of enchantment. The valley already contains about thirteen millions of inhabitants:—at the beginning of this century it did not contain as many thousands!—There is a moral as well as a material grandeur in this great movement of the Saxon race—marching on from conquest to conquest, absorbing into itself less energetic stocks, and planting from ocean to ocean the freest institutions ever adopted by nation. America is destined for its sole inheritance: the Spaniard and the Portuguese will disappear as surely as the Gaul, the Dane and the Hollander have disappeared,—and two centuries hence the English tongue will, no doubt, be spoken from the Cape of Storms to the Frozen Oceans of the North.

Application has been made by the Shakespeare House Committee to the Vice-Chancellor of Oxford for licence to Mr. Macready to read the tragedy of 'Hamlet' in the Theatre of the University:—the Star Assembly Room, the only other place in Oxford adapted for such a purpose, having been found, on due inquiry, too small for the audience which Mr. Macready it is believed will be the means of bringing together.—Considering the noble application which Mr. Macready means to make of the money obtained by his readings, we trust that the Vice-Chancellor and the Curators of the Theatre will see the propriety of acceding to the application. It is not to be supposed—for the sake of the University—that the same authorities who gave the Theatre to Jenny Lind, to fill Mr. Lumley's pockets, will refuse it to Mr. Macready for the purpose of assisting a Committee of Englishmen to purchase for the nation the house in which Shakespeare was born.

Sir E. Lytton Bulwer has lost no time in commencing to give effect to the munificent intentions in favour of the establishment of a new literary fund which he expressed at the termination of the theatrical entertainments given by him at Knebworth. The play which he then undertook to write, for performance, in furtherance of that object, by the literary amateurs, is already written,—and will, we understand, be shortly in the hands of the actors for whom it has been expressly cast.

Mr. Maxwell, the well-known author of 'Wild Sports of the West' and 'The Story of my Life,' and largely a contributor to the periodical literature of his day, died at Musselburgh, near Edinburgh, on the 29th of last month. Mr. Maxwell had that gay overflow of spirits which is a part of the temperament of his country—Ireland; and his sketches were dashed in with a bold and easy hand that gave the effect of vigour rather than disposed of vigour itself. His manner in its play and freedom made always the most of his matter. He was a popular writer among that class whose literary food is catered principally by the circulating libraries; and may almost be said, as a contemporary has claimed for him, to have been the founder of the gay "rollicking school" of late years,—in which, however, we, differing from our contemporary, think he has been excelled by its scholars.

The foreign papers add further names to the list of eminent men whose loss marks the opening of the present year.—The University of Berlin has met with a severe loss by the death of Dr. Linck, professor of botany,—who expired on the 1st of January, in his 82nd year. Dr. Linck was director of the Royal Botanical Garden in Berlin, and the oldest member of the Royal Academy of Sciences.

Botany and the natural sciences in general owe many works of value to his hand.—Dr. Leuret, the physician of Bicêtre, who is well known to the scientific world by his profound works on mental derangement and the anatomy of the brain, died on the 6th of January, at Nancy, his birth-place, after a long illness.—Herr Charles Matthew Sander, described as one of the most celebrated surgeons of Germany, and author of many works not only in illustration of his more immediate profession and of medicine, but also on Greek philology and archeology—died suddenly, at Brunswick, in his 72nd year, while seated at his desk in the act of writing a treatise on anatomy.—At the Hague, a *cortège* of upwards of 3,000 persons have just accompanied to the grave, at the premature age of 42, M. Asser, a judge of high reputation in that city, and author of various works on comparative legislation.

The Government of Austria has become sensible of the justice of an international copyright law, securing to the respective authors, sculptors, painters, musicians and inventors of each country the reward of their genius and industry in the great civilized community. An authorized agent from Vienna, Herr Bascher, is now in Paris consulting literary men, artists and others on the subject, with a view to compare ideas and mature plans. He is shortly to be in London on the same errand: where he will learn that the initiative in such a movement as he is now engaged in does not belong, as is supposed, to Austria,—England having long since, not merely suggested an international law of copyright, but actually carried it into practical effect with the more just and enlightened German Governments. Herr Bascher's mission may, nevertheless, prove highly beneficial to the intellectual workmen of the three countries—France, Austria and England—which it proposes to group together under the necessary good understanding. However late,—his country is not the last to move in this matter.—So far as the interests of English authors are concerned, the great and pressing want is a new settlement of the law as it stands in relation to America. The old ruling of the Copyright Acts—which gave American writers a market in England, and denied to English writers a market in America—was unjust and intolerable enough. The alien author had an audience for his book of sixty millions: the native author, so far as a beneficial return for his labour was concerned, was restricted to an audience of less than thirty. Now, it is still worse. It is no satisfaction to the English writer to know that his American brother suffers equal wrong with himself. The evil ought not to continue,—and need not. Both countries are ripe for a change. It only requires that a joint and energetic demand be made on the two Governments. We would suggest that in the coming summer, when the notables of America—and probably a sufficient representation of all the literatures of Europe—will be present, a literary congress should be held to discuss the interests of literature, and to form an international society having for object to get a new and friendly law adopted by nations. If the literary men of England would at once assume the initiative—meet together—name a provisional committee—and call especially on their transatlantic brethren—there is yet time for such preliminary action on the other side of the water as would be needed to give to a certain number of literary men coming hither an official and representative character—a right to speak in behalf of American literature. But these measures to be successful must be adopted with no further loss of time. The booksellers, too, should be up and stirring. The work will be half accomplished the moment the first steps are taken. There has perhaps never been a time so propitious for laying the principle on a broad basis.

The new number of the *Quarterly Review* tells a story about George the Fourth very little to the credit of the king. The noble library of George the Third, which has hitherto been looked on as a gift to the British nation from his successor, turns out, after all, to be a purchase by the nation itself.—George the Fourth, it is said, actually negotiated its sale to the Emperor of Russia, to meet his necessities; and was induced not to complete the

contract only by Government, on the remonstrance of Mr. Heber, giving him out of the droits of the Admiralty the amount in sterling of the Russian rubles!—If we are not mistaken, there is an inscription in the library announcing the gift of the books as from King George the Fourth. We have rubbed out the lying inscription on the Monument which ascribed the fire of London to the Roman Catholics:—why (if the *Quarterly* story is true) should we not deface the lying inscription in the British Museum? History should correct her false attributions of praise as well as those of calumny. The monarch in question, it is true, has left few worthy records behind him; but we know not why the nation should be called on to supply his deficiencies by a forgery in his favour.—The story of the *Quarterly*, however, needs confirmation.

The Trustees of the Owens College, Manchester, we read in the local papers, have appointed Dr. Edward Frankland to the chair of Chemistry in that institution. The time is now near at hand when the College should be opened to the admission of students;—and, thanks to the vigilance of the press, there seems to be a probability of the appointed time being kept by the Trustees.

Workmen have commenced operations for the new Battersea Park Bridge. About thirty men are engaged in preparing piles and sawing timber; but no signs of activity, so far as we know, have appeared in the so-called park itself. The "fields" still remain in their ancient glory of puddle and paddock, duelling-ground and pigeon-yard. Not a spade has been put into the earth, not a path-way formed, not a tree planted. A new bank, raised for its own purposes by the Water Company, is the only change,—and in the present state of the park it hardly appears to be a change for the better. We know not who are the parties most to blame for these delays; but, whether it be the Commissioners of Woods and Forests or some minor body, the loss of time is inexcusable. The new bridge, on the suspension principle, and—like that at Hammersmith, designed for carriages as well as for foot passengers,—is to commence on the north bank of the stream, about 300 yards below Chelsea Hospital. New approaches will be required on both sides of the river. The Red House, so well known as the scene of holiday sports, is to be taken down, and an elegant approach on the south to be made through its gardens. Let us remind the Commissioners that a bridge leading nowhither will be of little use to the over-crowded parish of St. Luke's in Chelsea. The park should be made at the same time,—so that both may be opened together.—In connexion with improvements in this locality, we may mention that the fine esplanade in front of Chelsea Hospital and the open grounds between the buildings and the river are about to be thrown open to the public, after the manner of the Temple Gardens:—the animated appearance of which on a summer evening, especially on Sundays, always strikes the foreigner as one of the most pleasing features of our metropolis.

We see by a report in the *Manchester Examiner and Times*, that the subscription to the fund for the new "Manchester Free Library and Museum" has now reached 6,800l. A committee has been formed to carry the plans into effect,—the Hall of Science, a large building erected by the followers of Robert Owen some years ago, has been purchased,—and it is expected that the institution, furnished with newspapers, magazines and 13,000 volumes, will be ready for public use in July next. We are gratified at finding that our suggestion [see *Athen. No. 1199*], for making a collection of all the machines used in the cotton manufacture has been taken up in connexion with this new museum:—and if the present arrangements be carried out, the Manchester of future ages will be able to show in steel and iron to its own inhabitants and to strangers the historical progress of invention in regard to its staple manufacture. Great credit is due to the mayor for the spirit and liberality with which the enterprise has so far been conducted. We rather wonder that he should think it necessary to adopt so patronizing a tone when speaking of the working classes,—a tone which seems to belong

rather to the school of that doubtful character, the "Fine Old English Gentleman" than to the practical man of the present day. We really think his testimony to their capacities for civilization might have been given more frankly. However, he has done a good work; and that is perhaps a better thing,—though good words "are, and ever were, most commendable." The art-feature of such institutions is a good one,—and we hope to see them and it spreading over the country, and liberally fed from all available sources.

The *Journal de la Librairie* for 1850 furnishes an account of the number of books, pamphlets, and works of all kinds published in France during the last year. They amount to 7,208. Of these, 4,711 have been printed in Paris, 2,460 in the provinces, and 37 in Algeria. 1,360 works are reprints or new editions,—and 5,848 may be considered new publications. 6,661 are written in French, 63 in the different dialects spoken in the provinces of France, 53 in German, 61 in English, 2 in Arabic, 51 in Spanish, 83 in Greek, 9 in Hebrew, 16 in Italian, 165 in Latin, 14 in the Polish language, 16 in Portuguese, 4 in the Roumelian dialect, 1 in Russian, 2 in the Turkish language, and 2 are polyglot works. These 7,208 publications comprise 281 newspapers partly new,—79 of which have been printed and published in the departments, and 73 works printed by the lithographic process. We also find that 2,697 engravings and lithographs have been published in France in the course of 1850, 122 geographical maps and plans, 579 pieces of vocal music,—and lastly that 625 compositions of instrumental music have issued from the copper-plate and lithographic presses of Paris and the departments.—In the above calculation, we are particularly struck with the number of books published in the provincial dialects,—and the small amount of English works printed last year. This looks as if the piratical trade was not flourishing in Paris just at present.

Exhibitors at the grand International Contest of 1851 will be glad to learn that Her Majesty's Government intend to bring in a bill for the purpose of protecting from piracy inventions, &c. not protected already by the Designs Act of last year.

To the list of suggestions offered by us last week to the parties most concerned by way of preparing for the reception of the nation's guests in the coming summer, we may add a few others that occur to recollection. Not the least interesting feature of our metropolis—urban and suburban—to our visitors will be the public Parks. Not only are they filled with historical recollections,—they are also in a great measure features peculiar to our own island. The Americans have what are called parks in their chief cities: but they are rather bits of square trim ground, like the centre of Belgrave or of Grosvenor Square, than parks in the English sense. The Lust-garden of Vienna, the Thier-garten of Berlin, are gardens,—but not parks. The turf is our English charm:—first to be remembered, and to be forgotten by the foreigner will be the ramble about Richmond or Windsor. The soft green turf is to England what sunshine is to Italy and pure air to Greece. Our parks, then, should be exhibited to the best advantage. Hired carriages might, we think, be allowed to pass through Hyde Park and St. James's, with little harm and less offence. Waiving for this time of hospitality the aristocratic distinction,—we are not aware that a hired carriage is more destructive in its effects than one with a wig on the box or a coronet on the panels. As we have been called "the proud islanders," we should like, now that all the world is coming to see us at home, that they should find our pride maintaining itself on something better than formal affectations and systematic exclusions. The beaules of Kensington Gardens should receive a few hints as to an enlarged view of deciding what is respectable enough in the way of broadcloth and tailoring to be deemed fit to pass the well-guarded gates. We hope to see some thousands of blouses in the streets of London, the *élite* of Continental workrooms:—most of whom will be anxious to enjoy a sight of the Sunday promenade in those gardens. We think the gentility of the place might be suspended in their behalf. A yet greater change is needed at Richmond: the

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removal of the absurd—and for the most part disregarded—restriction of visitors to the gravel walks. Strangers, not knowing our habits, will scarcely like to be told that if they step on the turf at all it will be at the peril of their lives:—that they may be shot down like so many deer:—

If possible, as we have said before, all the London parks should be lighted up at night:—and at least the West End ones kept open. Every arrangement which saves time will be a good and a gain: and the straight way from Bayswater to Belgrave is not half the distance of the way round by Kensington or by Park Lane.—In the streets of London a very desirable change is needed with respect to toll-bars. We should be glad to see the means devised for throwing open our fine bridges during this summer; and the toll-gates actually standing in the streets should be carried into the suburbs at once. A bar blocking up the road in front of the Exhibition will be a strange anachronism, if suffered to remain as it now stands. The bars at Bayswater, Islington, and Mornington Crescent are equally objectionable. The circulation in the streets will be sufficiently impeded by the additional number of vehicles, even after every removable impediment is cleared away. Barricades in the streets are with our coming guests only exceptional matters.—With regard to the more regular lions of London:—we find it stated in the *Builder* of last week, that all the arrangements required by the Dean and Chapter of St. Paul's from the City authorities, as the conditions of their consenting to open the national Cathedral to the public, have been completed. This being so, we trust there will be no delay in carrying the first proposal into effect.—Might it not serve the purposes of the Zoological Society to extend, from one to three or four days in the week this summer, the right of admission to their gardens at the lower rate of sixpence? There is no greater attraction in London:—and, at sixpence, a large portion of our foreign and provincial visitors would be glad to pay them a visit. The treasury would thus obtain a considerable accession of funds.—The Directors might probably extend the period in which they allow the public free admission to the East India House:—its museum would be a great attraction to foreigners, as the representation of our Eastern Empire.—We learn, with satisfaction, that the Bridgewater Gallery is to be completed, and the pictures hung before the day on which the great Exhibition will open,—so as to be ready for the admission of our guests. The example of Lord Ellesmere might suggest the at least temporary opening of other private collections of Art in and near the metropolis.

THE WINTER EXHIBITION.
MORNING AND EVENING.

The WINTER EXHIBITION OF WATER-COLOUR DRAWINGS AND SKETCHES IN OILS, comprising works by the most eminent living Artists, is OPEN from Ten till Three, and from Six till Eight.—Admission, including Catalogue, 1s.—Season Ticket, 3s.

J. L. GRUNDY, Manager.

EGYPT, NUBIA, and ETHIOPIA.—The GREAT MOVING PANORAMA of the NILE displays the scenery of these interesting countries, and the manners and customs of their inhabitants, presenting to the spectator the River and the Desert, the Pyramids and the Sphinx, the grandest Ruins of Antiquity, and the most exciting objects that allure the traveller.—**EGYPTIAN HALL, PICCADILLY.**—Daily, at Three and Eight.—Admission reduced 6d.; Pt. It.; Stalls, 2s.

NEW DIORAM. — GALLERY OF ILLUSTRATION. 14, Regent Street, Waterloo Place, near the New Spring Gardens, illustrating "OUR NATIVE LAND," or England, and the Second DIORAM, "OPEN DAILY, in the Lower Gallery, forming a separate Exhibition from the Overland Mail.—Mornings at Two, Evenings at Seven o'clock. Doors open half-an-hour before each representation.—Admission, 1s.; Stalls, 2s. 6d.; Reserved Seats, 3s. each.—The Diorama of the OVERLAND MAIL to INDIA, from Southampton to London, and Calcutta, is still exhibited daily at Twelve, Three, and Eight o'clock.—Admission, 1s.; Stalls, 2s. 6d.; Reserved Seats, 3s.

ROYAL POLYTECHNIC INSTITUTION.—LECTURE on the MUSIC OF WALES, by Ellis Rogers, Esq. (Harper to H. H. the Prince of Wales), with Vocal Illustrations, by Miss Blanche the Lockwood. — **THE CELEBRATED JUVENILE HARPISTS** Frederick Chatterton, daily at Four o'clock. — **LECTURE by the Rev. J. H. Pepper, on VOLTAIC ELECTRICITY**, in which will be described the **PATENT ELECTRIC LIGHT**, — **LECTURE by the Rev. J. H. Pepper, on VOLTAIC ELECTRICITY**, illustrated with brilliant Experiments and — **EXHIBITION SERIES OF DISSOLVING PICTURES** — **ENTIRELY NEW** — **RESIDENCES OF EUROPE—DIVER AND DIVING** — **Admission, 1s: Schools, Half-price.—Open daily from Eleven to Six, and on Saturdays from Eleven to Six (EXCEPT SATURDAY) from Seven till Half-past Ten.** — **Evening (EXCEPT SATURDAY) from Seven till Half-past Ten.**

The ORIGINAL DIORAMA, Recent's Park.—NOW EXHIBITING, Two highly interesting Pictures, each 70 feet broad and 50 feet high, representing MOUNT ETNA, in Sicily, during an Eruption; and the ROYAL CASTLE of STOLZENFELS on the Rhine, with various effects. Admission to both Pictures only One Shilling.—Children under twelve years, half-price. Open from Ten till dusk.

SCIENTIFIC

SOCIETIES.

ROYAL.—*Jan. 16.*—Col. Sabine in the chair.—A paper was read by Lord Wrottesley 'On the Results of Periodical Observations of Nineteen of the Stars in Sir John Herschel's List of Stars favourably situated for the investigation of Parallax.'

A letter from Lord John Russell to the President of the Society was read, announcing the intention of Government to place 1,000*l.* at the disposal of the Society this year for scientific purposes.

GEOLOGICAL.—*Jan. 8.*—Sir C. Lyell, President, in the chair.—Col. Helmerson, Prof. Haidinger, Prof. H. G. Bronn, and J. Dana, Esq., were elected Foreign Members. The following communications were read:—

On the Volcanic and Tertiary Strata of the Isle of Mull, by his Grace the Duke of Argyll, F.G.S.—A general outline of the topographical and mineralogical characters of the southern portion of the Isle of Mull having been premised, a detailed account of Ardtun Head, with its trap-rocks and leaf-beds, was given. This headland, which divides Loch Scridden from Loch Laigh, was described by the author as being about 130 feet in height, and consisting of (in descending order)—1st, basalt, rudely columnar, 40 feet; 2nd, a seam of shale, bearing impressions of the leaves and stems of plants, 2 feet; 3rd, a bed of volcanic ashes or tuff, inclosing chalk-flints, 20 feet; 4th, a shale rich in impressions of leaves, 2½ feet; 5th, a second band of tuff, 7 feet; 6th, a third leaf-bed, 1½ foot; 7th, amorphous basalt, 48 feet,—passing into columnar basalt, that rises 10 feet above the level of low tide. A ravine on the face of the cliff is the only point at which the strata are sufficiently accessible to be examined in detail; and here the beds containing the vegetable impressions are seen to dip gently towards the south;—and his Grace suggested that certain coal-seams, outcropping near the head of Loch Laigh, may possibly be the continuation of one or other of these leaf-beds, and, if so, affording an interesting instance of the passage of nearly unaltered vegetable matter into the highly-altered mineral, coal. The above-mentioned shales contain leaves of the tertiary age, which belong to extinct species of existing dicotyledonous families:—viz., the Plane, Buckthorn, &c.; and which necessarily give a clue to the age of the accompanying lavas. Leaves, also, of coniferous trees, and ferns, and the equisetum, are present. The occurrence of the last-named plant tends to prove the former existence at this spot of marshy land,—in the still waters of which the leaves of some adjacent forest fell autumn after autumn, and where they were accumulated in mud-beds, one on another,—fully expanded, whole, and unruined. No branches or trunks of trees occur in these deposits.—The author then proceeded to point out that the district in which these accumulations of leaves had taken place, had been twice covered by mud and ashes, probably thrown out by a volcano situated at no great distance,—that after each of these irruptions of volcanic matter, the marshy hollow, in which the leaves had been deposited, continued to be sufficiently unchanged in character to receive similar deposits of autumnal leaves for long intervals,—but the third eruption must have been of a different kind; sheets of lava having been now poured forth, and the configuration of the surface altogether changed. The conclusion of the paper comprised remarks on the probable site of the active volcanoes and the extensive forests, that supplied respectively the leaves and the lavas of the Ardtun beds; and, in connexion with this part of the subject, reference was made to, and descriptions given of, the basalt and accompanying lignite beds of the coast of Antrim.

'On the Estuary Beds underlying the Oxford

Clay in the 'Isle of Skye,' by Prof. E. Forbes, V.P.G.S.—The northern cliffs of the peninsula of Trotternish, in the Isle of Skye, were described in this paper as being composed of imperfectly columnar trap, resting on oolitic sandstones, limestones, and shales, the uppermost of which are the equivalents of the cornbrash and forest marble. Beneath these are unquestionable representative of the middle and inferior oolitic strata, and, at the base of all, undoubted *lisa*. All these secondary rocks, the author observed, will some day afford a rich harvest of undescribed forms of invertebrata to the naturalist who explores them. Through the oolitic strata are seen dykes of greenstone, in communication with the spread of trap above; and other trap-dykes are visible, that not only burst through the greenstone, but also through the sheet of trap capping the cliff. The strata of the cliffs dip southwards at a considerable angle, and a little way behind them rise lofty hills of amygdaloidal and zeolitic trap; the broken escarpments of which form isolated blocks and pinnacles, constituting the magnificent rock-scenery of the Storr. Beneath this amygdaloidal trap, and resting on the columnar trap before mentioned, as capping the cornbrash oolite, occur beds of soft shale and crumbly limestone, which Prof. E. Forbes identifies—the former and upper, as true Oxford clay, and the latter as the equivalent of the estuary beds of the Brora oolite of the eastern coast of North Britain. Of all the fossil shells, however, obtained from these estuary deposits, it is remarkable that one only (a *Hydrobia*) appears to be common to the two contemporaneous formations. The author further drew attention to the fact, that the columnar basalt of Trotternish has its geological date marked to a nicety,—having overflowed the strata of the middle oolitic series, and having been again covered by the beds of the upper oolite; and, further, that at the termination of the deposition of the middle oolitic strata we have indications of most important changes, and of the conversion of the bed of the Hebridean oolitic sea into an estuarine and terrestrial area, which, after a considerable lapse of time, became submerged under oceanic conditions, and had a new series of marine strata deposited upon it.

ASIATIC.—*Jan. 4.*—Prof. Wilson in the chair. —The Professor read some notes which he had drawn up 'On several short Inscriptions found in the Cave Temples of Ajunta.'—He observed, that the paintings in the Ajunta Caves had attracted so much interest, that the Madras Government had, at the suggestion of the Royal Asiatic Society, for some time past employed Capt. Gill, an officer on their establishment, in making copies of the pictures; and several of his paintings are now in the India House;—but, as the series is as yet incomplete, it would be premature to offer any description of them. Several, however, are accompanied by inscriptions, which deserve careful examination,—although there is no reason to believe that they are of any material interest or importance. The inscriptions are small in number and extent; and, for the most part, not satisfactorily deciphered;—for, although they are written in the character employed for the Girma rocks, they have certain local peculiarities, and many evident errors occasioned by carelessness, as well as lacunæ from the effects of time,—the characters not being engraved, but painted on the rocks. So far as they are decipherable, they agree with the conclusions drawn from the paintings as to their Buddhist origin; and they are important as establishing the contemporary use of the Sanscrit language. At the end of last year, Capt. Gill transmitted to Col. Sykes copies of nine inscriptions. Of six of these he afterwards furnished copies to Mr. Walter Elliott, of Madras; and that gentleman, having transcribed them into modern characters and translated them, forwarded his results to Col. Sykes. The whole having been placed in the hands of the writer of the notes, he proceeded to examine and compare them with those which he had himself previously made; and although there appeared several differences, the general results were concordant. The paper then entered into a detailed account and rendering of the several

inscriptions:—the purport of those most certainly decipherable being, for the most part, records of gifts and grants to the temple. One inscription consists of a series of words written above and below a painting of the eight Buddhas; and although there are some peculiarities in the character and orthography, it evidently comprises the names of the Buddhas. The characters in which the inscriptions are written are such as were in use from the third century B.C. to the second A.D. The decoration of the caves may, therefore, safely be placed within those limits;—and the language of the inscriptions being Sanscrit, and not Pali, sets at rest the disputed question as to the priority of the latter language in Buddhist inscriptions.

A paper, by Mr. B. Barker, was read, describing a collection of gems which he had obtained during a residence of twenty years in the East. One of these was an agate, containing the seal of Kobad, the father of Nurshirvan, surrounded by a legend in Pahlavi characters, with his name, and the title *Malkan Malka*, or King of Kings. The figure is roughly engraved, and is represented in armour; and the gem is the only monument known to exist of this monarch. Another is a chalcedony, of superior workmanship, representing a flower, and surrounded by the name of Sapor. Some other gems have Pahlavi inscriptions, which have not yet been deciphered. Several are of Grecian workmanship, and represent the heads of Socrates and Xantippe, —Anthony and Cleopatra, —Sappho, —Leda, with the Swan, —Jupiter, —and Minerva. A few are grotesque, in Greek workmanship:—as, a figure of Apollo milking a goat, accompanied by a goat milking Apollo, —an animal with the heads of a woman and tiger, —an ostrich, with a body forming a human head and a tail made by a pig's snout. Electrotype copies of all these gems were presented by Mr. Barker.

SOCIETY OF ANTIQUARIES.—Jan. 9.—Sir R. H. Inglis in the chair.—Mr. Cole, Mr. Smee, and Mr. Boyd, were elected Fellows.—The recent present to the Library of most of the works printed by the English Historical Society was completed by Mr. Ouvry, who gave the remainder.—Dr. Guest took the opportunity of making an inquiry as to the present state of the Library; which ought, without delay, to be rendered as complete as the funds of the Society will allow,—because the books having been made circulateable, it is of importance that all known and easily-to-be-supplied deficiencies should be made good. It was mainly with this view that a Library Committee had recently been appointed. The Chairman requested that notice of any question of the kind should be given, in order that the information required should be afforded in the most satisfactory shape. Dr. Guest concurred; and postponed the subject until a future occasion.—Dr. Neligan sent for exhibition a bronze lamp, in the best state of preservation, which had evidently belonged to some early Christian community,—having the symbol of the Cross and the letters Alpha and Omega embossed on it. It belonged to a period anterior to the ninth century; and was of the customary shape,—the oil being poured in at the handle, and the wick being at the opposite end.—A letter was read from Mr. Ticknor of Boston, an honorary Fellow, and author of the 'History of the Literature of Spain,' conveying a privately printed volume—recently edited in the United States—on the family of one of the members of Congress.

The paper of the evening was, from Capt. W. H. Smyth, 'On the Formation of the very curious and valuable Table-clock belonging to the Society, dated 1525.' It entered into the subject of the antiquity of clocks in general, and of the various improvements which they have from time to time undergone,—until, as Captain Smyth stated, it seems impossible that any farther advance in the art can be hoped for. We doubt this opinion: the same thing might probably have been said about three centuries ago, when the escape was first applied,—or at a later period, when the pendulum was substituted for the balance. We apprehend that one of the oldest clocks in existence is that now preserved, but formerly much neglected, at

Dover Castle; which is said to bear date full a century anterior to the clock the property of the Society. It is to be remembered, however, that the clock at Dover Castle was for a turret, and not for a table. This relic Capt. Smyth had examined, in company with Mr. Vulliamy, by leave of the Board of Ordnance; and, by permission of Her Majesty, he had also minutely inspected the clock in the gallery at Windsor Castle which had been presented to Anne Boleyn by Henry the Eighth on her marriage. He was also allowed to make a drawing of it; and his communication was illustrated by various other representations of curious clocks,—particularly of those intended for merely domestic use. The whole of the information was intended to be supplementary to Capt. Smyth's former article, printed last year, on horology generally, and was a very valuable addition.—After the reading was concluded, Mr. Pyecroft explained with reference to the will of one of the Beretons of Cheshire, in the middle of the sixteenth century—that the gold chain there mentioned as of the prodigious weight of thirty-three pounds was, in fact, only of the weight of thirty-three pounds' worth of gold,—the then usual mode of estimating the value of such articles being, to place the object in one scale and gold sovereigns in the other.

ZOOLOGICAL.—Prof. Owen, V.P. in the chair.—The following papers were read:—Remarks on the highest limits of Animal Life in the Alps, by Dr. A. Schlagintweit.

'Further remarks on *Balaniceps rex*,' by Mr. Gould, in which he developed its generic characters and affinities.

Mr. Gaskoin communicated the descriptions of twenty new species of Columbella and one of Cyprea, chiefly from his own collection and that of Mr. Cumming.

Mr. Bowerbank read a paper on a new species of Pterodactylus, from the chalk formation. A radius and ulna of Pterodactylus, from the collection of Mrs. Smith of Tunbridge Wells, and a similar pair of bones from the collection of Mr. Charles of Maidstone, were exhibited. The author proposes to designate the latter *Pterodactylus Curieri*, in honour of the great naturalist.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 14.—W. Cubitt, Esq., President, in the chair.—'On the Construction of the Building for the Exhibition of the Works of Industry of All Nations, 1851,' by Mr. M. D. Wyatt.—The details are, for the most part, familiar to our readers.

SYRO-EGYPTIAN.—Jan. 14.—Dr. Camps in the chair.—A communication was read from Mr. Nash 'On the publication by M. Champollion-Figeac of the original copy of the celebrated Turin Papyrus.' This copy, Mr. Nash remarked, disclosed amongst others two very material facts:—first, that the name of King Athothis, the second king of Manetho's first dynasty, does not appear at all on the fragment which contains the name of Menai, —and therefore, so far, affords no argument in favour of the Turin Papyrus being an original, or copy of an original, whence Manetho's list was taken. Secondly, the fragment which, in Lepsius's copy, purports to contain as an entity the names of Re Metaoue and Sebeknope, the last two monarchs of the twelfth dynasty, followed by nine royal names,—and which Bunsen therefore holds to represent kings of the thirteenth dynasty,—now appears to be in reality divided into two fragments, one of which only contains the two first-mentioned names. No kind of evidence is consequently afforded by the papyrus to point out the nine last-mentioned names as belonging to a series immediately succeeding Sebeknope of the twelfth dynasty.

Mr. W. F. Ainsworth, after reading some extracts of a letter addressed by Mr. R. M. Stephenson to Viscount Palmerston, referring to a proposed communication between Great Britain and our Indian possessions, by Constantinople, and communicated to Mr. Ainsworth by Colonel Chesney,—entered into details, illustrated by maps and geological sections, of the possible routes across Asiatic Turkey. The difficulties of the various

passes of the Taurus, as well as of the central upland of Asia Minor, with its rocky outlying ranges and interior mountainous districts, were particularly dwelt on; and Mr. Ainsworth gave, as the result of his mature consideration of the subject, a coast line as far as Nicomedia,—thence by the Great Constantinople road, with slight divergencies at Keredeh, &c. to the Halys at Osmanjik. There to leave the great road, and follow the valley of the Halys, which is for the most part open and level, with a gentle rise towards the great central upland; which latter will be reached at Kaiserial, and crossed with comparative facility to the valley of the Tollmah Su, by which the plain of Malatiah will be gained, the Taurus approached by the open gap of Viran Shehr (ancient Lavinasa or Laviniasena), and the mountain chain itself crossed by the gorge of the Eak Su or Blue River, which, also, as well as the Kincha, offers a comparatively open road to the Euphrates. The track to be followed after joining the latter river would require to be on the Mesopotamian side till after the great plains south of Suverek, Urfa, or Burjik were gained; after which almost any line of country by the Euphrates or Tigris might be followed that should be judged advisable. Such a line of country would also command the commerce and traffic of almost all Turkey in Asia, and open great prospects of internal improvement and progressive civilization to the countries in question,—in which material such as wood, iron and stone abound,—where work is cheap, and the populations are industrious and generally well disposed.

MEETINGS FOR THE ENSUING WEEK.

- Mos. Statistical, 8.—'On the Vital Statistics of Scotland,' by Dr. Starke.
 — Chemical, 8.
 Ties. Zoological, 8.—Scientific Business.
 — Pathological, 8.
 — Linnean, 8.
 — Royal Institution, half-past 8.—'On the Geographical Distribution of Organized Beings,' by Prof. E. Forbes.
 Wtd. Society of Arts, 8.
 — Geological, half-past 8.—'On the Superficial Accumulations of the Coasts of the British Channel and the Changes they indicate,' by R. A. C. Austen, Esq.—'On Certain Greenland Corals,' by W. Lonsdale, Esq.
 Thurs. Royal, half-past 8.
 — Antiquaries, 8.
 — Numismatic, 7.
 — Royal Society of Literature, 4.
 — Royal Institution, half-past 8.—'On some Mechanical Principles and their Practical Application,' by Rev. J. Barlow.
 Fri. Philological, 8.
 — Royal Institution, half-past 8.—'On the Magnetic Characters and Relations of Oxygen and Nitrogen,' by Prof. Faraday.
 Sat. Medical, 8.
 — Royal Institution, half-past 8.—'On the Non-Metallic Elements,' by Prof. Brande.

SCIENTIFIC GOSSIP.—The use of a whitened instead of a blackened chamber for the camera obscura employed for photographic purposes does not appear at first to be consistent with our ideas; but M. Blanquart-Evrard of Lille has in a note on 'Photographie,' communicated by him to the Paris Academy of Sciences, given the following statement of his experiments.—'I have not only covered the dark chamber with white paper, but I have whitened the interior of the tube to the extremity of the lenses, usually blackened by opticians, and under these circumstances I have obtained the following results:—1. The formation of the image in one half the time required with the blackened camera. 2. The formation of the image by exposure to light which was insufficient for obtaining in the darkened box. 3. Uniformity of impregnation; the parts in shadow and the half lights being brought out before the illuminated portions are solarized. 4. Infinitely less resistance in the action of those coloured objects, red and yellow, which ordinarily present many difficulties to photographic action.—Thus, not only are the results better, viewed in reference to artistic effects, but the photogenic power of the lens is doubled by transforming the black chamber into a white one.'—If these statements be confirmed by other experiments, it is evident that the ordinary form of the camera may be rejected, and the image be received directly from the lens upon a plate or paper exposed to diffused light.

FINE ARTS

THE PAINTING OF THE CRYSTAL PALACE.

BEFORE proceeding to offer a few remarks on this subject ourselves, we make room for

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the following communication from a correspondent.—

Jan. 14.
Though I am by no means a convert to Mr. Owen Jones's red horizontal lines in the proposed painting of the Crystal Palace, it seems to me that common sense has something to say in comment on Mr. Sang's recommendations of other "notions," published in last week's *Athenæum*. [See ante, p. 56.]

Mr. Sang selects bronze colour for the pillars and beams, because it is metallic; and also as a "peace-making medium between the millions of chequered objects to be exhibited," by means of its tranquillizing effects. "We should not," he adds, "do justice to our exhibitors by applying to their wonderful and different-coloured productions such frames as would certainly by their gaudiness totally paralyze the effect desired by their producers." Yet this lover of quiet backgrounds and neutral tints, only a sentence before, proposes to transform all the glass-work "from the simple state of common white sheet glass into the glowing brilliancy of the best specimens of York and Cologne Cathedral." A curious alternative this measure (supposing it, for the dream's sake, practicable), with its inevitable consequences, of blue and yellow, and ruby, and violet, and emerald patches of colour, flung here, there, and everywhere as the sun pleases, substituted for the lesser tawdriness of Mr. Owen Jones's coloured columns and beams.

But Mr. Sang's illustration consists with his theory. Says he, "in a picture by Rubens, Tintoretto, Guido Reni, Sir Joshua Reynolds, or any other artist delighting in the enchantment of colour, it would be positive vandalism to inclose the same in a gaudily decorated frame." Who could have thought to live to hear Bellini, Titian, Palma, Tintoretto, and the other great Venetians (leaving the Flemings alone) abused as Vandals!—How were their favourite productions framed? In churches blazing with mosaics and gorgeous with many-coloured marbles.—For what manner of rooms were they painted? For palaces crowded with gilded cornices, arabesque medallions and *brocatella* draperies. Faded and despoiled as these are, they still make too brilliant a figure in the memory of every traveller to have been so utterly swept away by Mr. Sang's "tranquillizing" brush, charged as it is with bronze colour, cheerful neutral tint, or the peacock-plume hues of painted glass.

I am, &c., C.

The contrariety of opinion with regard to the choice of colours for the Exhibition Building serves to show how little chromatic embellishment in architecture has been studied amongst us,—how imperfectly it is understood by professional men, as well as by others. Writers on architecture, indeed, do not greatly differ about it; but their unanimity is merely negative,—consisting in no more than an agreement to pass the subject over in silence, as one without the pale and proper province of their art. Even in those publications which show specimens of coloured decorations in buildings, the respective examples are left to speak for themselves, as the phrase goes, instead of being accompanied by such instructive comment as might in time lead to artistic elucidation, and to the establishment of something like consistent theory based on intelligible principles. That such should be the case is perhaps less surprising, because for a long while there existed a strong prejudice against colour as contributing to architectural effect. As far as its power was recognized at all, it was recognized as for evil rather than for good. Colour was almost considered incompatible with the high character and dignity claimed for architecture itself,—as evincing a meretricious taste, if not a barbarous one,—as a kind of disfigurement akin to that practised by the ancient Greeks on their own bodies. Architecture, it has now been said, totally rejects the *lenocinium* of colour; beauty of form and proportions being all-sufficient, without other colour than the natural ones of the materials themselves. No doubt architecture can dispense with the aid of colour; but that is no proof that colour may not be made very greatly to enhance its beauty.

The non-chromatic doctrine—if we may give it such a name—was suddenly thrown into perplexity by the impertinent discovery that the Greeks, whose purity of taste was received as proverbial, had practised *Polychromy* to a considerable extent in their temples,—and that externally; and, moreover, in those of the Doric or severest order,—even making use of painted mouldings, instead of carved ones. Admitted, however, it must be, that the partial and imperfect traces of colouring which have been detected are merely sufficient to establish the fact of such embellishment having been employed; whereas, its actual effect can only be conjectured—no adequate experiment having been made, either by drawings or otherwise, to convince us of the value of such embellishment.—With regard to the building in Hyde Park, it is one altogether so exceptional and *ad sui generis* that, what in ordinary and general cases might be wrong may nevertheless be the best and most judicious mode of treatment in that peculiar instance. Some sort of artificial coating is required for iron-work, if only to preserve it from corrosion; and even were this not the case, its natural hue is such as to render it anything rather than pleasing to the eye in large quantities, and the reverse of eligible for decorative purposes. Consequently, unless appearance is to be disregarded altogether for the Hyde Park structure, the iron-work must be undisguisedly coloured artificially. If the colouring could be made to preserve a metallic character, many might think it all the better; but as that is perhaps impossible,—recourse must be had to such colour as is merely arbitrary and without regard to actual material. On the present occasion there are peculiar difficulties; because it cannot be known beforehand what will be the effect of the collective assemblage of articles to be exhibited, when they shall come to be displayed. Neither can these be accommodated to the building as suitable furniture for it—nor can the building (that is, its decoration) be made thoroughly to accord with them. Though in some parts of it the general effect may be satisfactory enough, in others it may prove the reverse: either the articles exhibited or the building itself there showing to disadvantage. Unexceptionable as the choice and disposition of the colours that are to be employed may be, it will perhaps be difficult to obtain a satisfactory general effect, owing to the want of sufficient surfaces, and the prodigious excess of *voids* in proportion to *solids*; for it must be confessed that, architecturally considered, the "Crystal Palace" shows the mere skeleton and osteology of a building, rather than a substantial and fully corporealized edifice. The slenderness of the pillars and the minimum of surfaces may warrant a scheme of colouring which under other circumstances might produce no better effect than that of crude gaudiness. What is in itself unprecedented and anomalous admits of being treated very differently from what would usually be normally proper. The soundness of Mr. Owen Jones's doctrine in regard to decorative colouring has been called in question,—and it must be admitted to be somewhat narrow and exclusive; for he would limit the architect's palette to the primary colours alone,—although, if we are to follow Nature even in works of art, we shall find that she employs the *primaries* only occasionally, and then comparatively sparingly. If any one would study the laws of colouring—at least the effects that may be produced by it,—he should carefully examine and consider the variety and combination of colours exhibited in flowers, in butterflies, and in the plumage of birds:—in all which we may observe the utmost contrast and intensity of colour, productive of richness grateful to the eye.—Perhaps, now that the want of artistic principles for the guidance of practice has been felt, more serious attention will be directed to the study of colour as an effective agent in decoration.

NEW METHOD OF OBTAINING ELABORATE METALLIC CASTINGS.

THE most intricate and curious castings we are acquainted with are those obtained in moulds from nature's own works, by imbedding a leaf, plant, &c. in a semi-fluid medium, which when hardened

can be dried and raised to a temperature to burn the inclosed object to ashes. But if it were desired to produce, as a casting, a wreath, bouquet, group of animals, birds, flowers, fruits, &c., the artist would be obliged either to abandon the task, or to proceed by a very tedious process to obtain as many separate moulds as there were involved parts in the object to be cast. He would never attempt one model, one mould, and one casting.

Now, when engaged on the *Durertype*, although I was then employing only flat surfaces, a very slight occurrence in the course of experiments which I was then engaged with led me to discover a simple, economical method for obtaining works of art in metals, however elaborate or delicate, provided they had the two indispensable requisites for obtaining castings at all,—continuity of parts, and sufficient thickness for metal to run. In the *Durertype* I employed a layer of wax on sheet glass; the wax was engraved, and a plaster-of-paris cast was made of the engraved wax. On slightly warming the glass, the plaster and wax left its surface together, presenting a perfectly uniform appearance; and, for a moment, I was perplexed how to remove the wax. A good fire being in the room, I placed the plaster before it; and the wax sank into the plaster, like snow into the earth before the sun,—leaving the now engraved plaster quite sharp, pure, and unsullied, having no waxed or oily appearance whatever, even where the wax was fully one-sixteenth of an inch thick.

Following out the idea which this circumstance suggested, I saw at once that it was only requisite to model any figure in sheet wax, and surround it with plaster-of-paris, or other sufficiently plastic and hardening mould, to produce all that would be requisite for casting, in almost any metal, any subject whatever, direct from the hand of the artist. The plan which I proceed on is this.—Sheets of wax are cut and formed into any required shape, as usual in making wax flowers, &c.,—or, in some cases, wax, or a substitute consisting of stearine and resin, may be moulded or shaped to any particular form; and when the whole is arranged and put together, set up on a board covered with wax, I next take waxed threads to form air-vents, by attaching one end of a thread to the wax foundation, and the other to the loftiest point in the object, most suitable for this purpose,—proceeding to do the same with other points requiring the same attention,—bearing in mind that the plaster mould will have to be turned upside down, and that when dry and warm from a suitable drying oven, the lower ends of all these threads will be uppermost, and can be withdrawn, having shrunk from the loss of wax; which substance will also have been absorbed by every part of the mould,—or, where thick and in quantity, may in part be run out.

As this means of casting will be of utility only in the hands of practical workmen in metals, I do not go into the matter here more minutely. One mode, but a troublesome one, of obtaining such a class of moulds, already known,—by burning out the object, as at first stated—presents some difficulties, affords little choice, and is of very limited application; whereas I should hope that the improvement here suggested will be found generally useful in producing a variety of highly ornamental work of a character hitherto unknown. By using stearine and resin, with perhaps a little Burgundy pitch, a cheap substitute for wax is obtained. In forming wreaths, &c., as no colouring is required, the artist has only to attend to form, dimensions, and general arrangement; unlike the artificial florist in wax-work, who must study every shade of colour. This process, too, has many advantages over electrotyping; and may extend that art to coat with the precious metals castings in copper, &c., obtained by the present suggested improvement.—Indeed, I trust these hints will not be too late to enable all who are interested in ornamental casting to add some improvement, by this method, to such works as they may be intending for the Great Exhibition of the present year.

HENRY DIRCKS.

32, Moorgate-street, Jan. 11.

FINE-ART GOSSIP.—Wren's great masterpieces in the art of church interiors adapted to the Protestant form of worship are, St. Stephen's, Walbrook, and St. James's, Piccadilly:—oddly enough, the two are (for want of means) the very worst of his church exteriors. The interior of St. James's was brushed up in great good taste some four years ago; and the exterior has recently assumed a renovated coat from the pointer's trowel, just to put the visitors of 1851 in good feeling with the vestry and the parishioners. We wish that a wealthy parish like St. James's had set about a stone casing for their exquisite interior, instead of the present old-fashioned piece of brickwork:—particularly since the inhabitants of Piccadilly have much to atone to the public for on account of their having built an ugly rectory-house, in place of the old one which Wren had designed to harmonize with the Church.—What has just been completed at St. Stephen's we have already had occasion to describe in the words of a contemporary, —and may now add a few words from ourselves. What has been done has been done well: but much remains to be done,—and must still remain undone, we fear, for want of means.—The great alteration effected has been, the re-opening of the principal light (the great east window), hitherto blocked up by an acre of canvas covered with the crude design and cold colouring of old Benjamin West. The grand alteration needed is, the re-opening (or rather, we suspect, the opening for the first time) of the two oval lights on the south of the church,—blocked up as they are by the little back parlour, or counting-house, of a citizen. What would this exquisite church be like (it is a wonder now) with gilding in moderation and plenty of mosaic work about it? What a study it is for architects,—and how much it deserves to be studied!—for surely we have now enough of churches compiled from 'Parker's Glossary' and 'Bloxam's Hints for Young Beginners.'

The new method by means of which the tour of the world is now made in an omnibus—which brings to the very doors of those who cannot go to the mountain all the mountains of the earth and the accidents that surround and determine them—is becoming more and more a feature in our public entertainments and an agent in the business of instruction. Geographical and artistic knowledge is contributed by a common medium, in the form of amusement.—The imagination having been already wafted from India to the Pole on these bright canvas wings, Mr. Charles Marshall has, we are informed, thought it right that ourselves and children should come back to do what the more favoured among our ancestors began and ended by doing—and that very imperfectly,—viz., make the grand tour of Europe. He is preparing a Panorama—or rather, we suppose, Diorama—from a great body of sketches supplied by many hands—which shall take the tourist from the Tower of London and bring him back to the white cliffs of England—having made in the mean time familiar acquaintance with the principal German and Italian cities and scenes,—and had a run even as far as Constantinople.—There are many advantages attending this mode of travelling. The cost of the whole journey—generally represented by a single coin of small value—is paid at starting, including all extras:—custom-houses are evaded and passports dispensed with:—and there is no change of carriage whether the route lie down the waters of the Danube, across the Syrian Desert, or over the passes of the Alps.

On the subject of Panoramas, we have received the following.—“Having seen a suggestion in the *Athenæum* of the 21st ult., that the idea of the panorama had first been adopted by the family of Mr. Burford the present proprietor,—perhaps you will excuse my making a correction in this matter. The deviation from the ordinary method of painting on a flat surface to that of a curve, so as to allow of representing the whole view surrounding any spot—and the entirely new rules of perspective for such a purpose—were the invention of Mr. Robert Barker, about the termination of the last century. After his death, the panorama was conducted by his son, Mr. Henry Aston Barker,—

whose paintings many must still remember; and he retiring, was succeeded by Mr. John Burford, —and subsequently by the present proprietor,—both of whom had received their education as artists under the Messrs. Barker. I am, &c.,

W. BLIGH BARKER.”

While speaking of dioramas and panoramic paintings, we should mention that the picture of Paris at the Colosseum has been replaced by one of the Lake of Thun,—the work of the Messrs. Danson. It is executed in tempera,—and the view is taken from an eminence to the northward of the town. The picture is a fine one:—but wanting in those materials of interest and those arrangements for pictorial effect which made the pictures of London and Paris scenic marvels.

The new silver Medal just finished by Mr. Wyon, by order of the East India Company, for distribution among their troops who fought on the Sutlej, is a remarkable example of his art. Abandoning the hackneyed field of allegory,—the reverse shows Sikh soldiers laying down their arms before Lord Gough, who, mounted on his charger, appears in front of the British lines. It is a singular piece—full of details of great beauty of execution, in a sort of miniature bas-relief. The obverse presents the profile of Her Majesty very finely drawn,—and wearing the maternal east which justly represents her present relations.

Mr. Marshall Claxton—the clever artist who struck such terror into the hearts of the members of the United Service Club, by bringing them too immediately face to face with one of the results of their profession, by means of the picture of a dead man—has, we understand, received a commission from Miss Burdett Coutts to paint three large pictures for her Church and school-room in Rochester Row, Westminster. The subjects are, ‘Christ blessing Little Children,’—‘The Sacrifice of Noah,’—and ‘The Flight into Egypt.’

The Liverpool papers state that the scheme of a Monument in marble or in bronze to the memory of the late Sir Robert Peel—which had given way to the idea of a testimonial of some other kind—has been revived in that town.—The Tamworth committee have finally settled to have a bronze statue erected on a pedestal in the centre of the market-place, at the cost, with railings, &c., of 1,000*l*.

The Committee of Selection appointed to purchase the prizes to be distributed, in April next, by the Art-Union of Glasgow have made choice of thirty-nine paintings, for which they have paid prices ranging from 13*0*l. to 2*l*. The sum total thus spent is 959*l*. 10*s*. Forty Parian statues after eight selected models, and one hundred artist's proofs of Turner's ‘Heidelberg,’ engraved by Prior, are added as prizes,—and the members generally are entitled to receive copies of the line engraving of Sir C. Eastlake's ‘Hagar and Ishmael.’

It is stated from St. Petersburg that the new Museum of Antiquities, Sculpture and Painting, in that city, built after the designs of M. de Klenze, of Munich, the architect of the Pinacotheka—begun as far back as the year 1840—is at length finished,—and will be formally inaugurated in the course of the coming spring. With the exception of the doors and floorings, it is constructed entirely of stone and metal. The roof is of iron, covered with ornaments in copper which sparkle in the rays of the sun. The walls are marble. The ground pavements are in mosaic:—and round the interior grand court runs a peristyle composed of 182 monolith Corinthian columns, respectively of marble or of granite.

MUSIC AND THE DRAMA

MR. LINDSAY SLOPER begs to announce that he will give THREE SOURCES OF CHAMBER MUSIC, at the new Beethoven Rooms, No. 27, Queen Anne Street, Cavendish Square, on the following Tuesdays: January 28, February 11, and February 25. Mr. Lindsay Sloper will perform Selections from the Pianoforte Works of the best Composers, and will be assisted by distinguished Vocal and Instrumental Talent.—Tickets for the Soirées, One Guinea each, or for single evenings, Half-a-guinea each, may be had of all the principal Music Sellers and of Mr. Lindsay Sloper, No. 7, Southwick Place, Hyde Park.

ST. MARTIN'S HALL.—On Monday evening, before the ‘Frost Scene’ of Purcell and the ‘First Walpurgis Night’ of Mendelssohn, the four com-

positions by M. Gounod were performed, to which more than once allusion has been made in the *Athenæum*. Within our critical experience we do not recollect any first appearance under parallel circumstances. The first execution of music new in style, by an untried composer totally unknown to fame,—in the presence of an audience entirely strange, and largely made up of musicians, and of artists, home and foreign, very few of whom, by possibility, could have any partialities for a total stranger, make up a case of ordeal at once more sudden and severe than most recorded in the history of Art. The success was decided,—and, as was said by a veteran musician near us, more habituated to listen than to praise, marks the commencement of a new career in Music.

Of the four compositions brought to judgment we shall speak only of the three orchestral ones; since of the effect of the unaccompanied Motets—owing to the sinking in pitch of the chorus—no fair opinion could be formed beyond a conviction of its soundness and excellence as a specimen of the purest writing in parts. The ‘Libera me’—from a Requiem—is severe, dignified and solemn: with a combination of voices on the gentler verse ‘*Requiem sempiternam*’ which is at once new, stately and impressive. The ‘Sanctus’ from a Mass,—a longer and more important composition—is the work by which M. Gounod's success was assured.—In its ordinance and treatment this ‘Sanctus’ is original and beautiful. It commences with a *solo* for the tenor, the first strain of which is repeated by the orchestra, the chorus being merely subordinate. Then comes the second part of the *solo*; after which an admirably contrived *crescendo* leads back to the original theme, delivered with a pompous and jubilant *fississimo*, for which the nave of St. Peter's at Rome would not be too large. To this succeeds a short, clear and massive fugue, on the ‘Hosanna.’ The ‘Benedictus’ is treated in the old style of ecclesiastical chant for *soprano solo* with organ only, the strain being afterwards repeated in chorus: the composition winding up with the usual return to the ‘Hosanna,’ on its repetition strengthened by increase of force in the orchestra.—To return to the melodic ideas of this work,—we recollect no melody simpler and sweeter in *cantabile* or loftier in its tone than that of the ‘Sanctus.’ With a fulness of symmetrical beauty justifying the old poets' epithet of ‘ravishing,’ is combined a devotional fervour and dignity which render the strain totally inapplicable to any secular purpose. We are not reminded of any other composer, ancient or modern, by form, phrase, or chord. The music is not new, if ‘new’ is to mean either flimsy or ugly—the music is not old, if to be ‘old’ is to be harsh and formal, to exhibit the hard scaffolding of science behind which no beautiful structure exists. It is neither more nor less than the work of a thoroughly trained artist—and, what is more, the poetry of a new poet.—The *solos* were excellently sung by Mr. Lockey and Miss Kearns, and the first movement was redemanded unanimously. The last composition was secular—‘Peter the Hermit’—a bass *solo*, with Crusaders' march and chorus. This is no less remarkable, after its kind, as a specimen of large and noble melody and brilliant effect. The ease with which this composition is conducted and the flow with which the stately march passes on till a *crescendo* is attained of the uttermost power and triumph, would of themselves suffice to separate M. Gounod from the world of experimental musicians who are embarrassed how to carry on or to complete a movement without stops, spasms, or episodic deformities,—while the colour and form of the work are no less decisive as to the command over dramatic force and colour possessed by its writer. The orchestra is handled with freedom, picturesque variety, and mastery, in few cases chargeable with the besetting fault of a young composer, namely, a surcharge of instruments,—the result of which must always be effect wasted. This composition, too, in which the *solo* was carefully sung by Mr. Phillips, narrowly escaped its *enore*. That great care had been taken in the preparation of this music was evident—in spite of occasional falterings among the chorus;—that great and genuine was the effect

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on the audience, there can be as little doubt. But it is from the music itself, and neither from its performance nor from its reception that we augur a career of no ordinary interest for M. Gounod. —since, if there be not in these works of his a genius at once true and new, we must go to school again and learn the vocabularies of art and of criticism afresh.

DEURY LANE.—On Thursday an original comedy, entitled 'The Old Love and the New,' was produced:—and proved to be one of remarkable excellence. It is the work of Mr. Sullivan; but bears little resemblance to his 'Beggars on Horseback,' of Haymarket celebrity,—inasmuch as the style and tone of the present comedy are as polite as those of the former were the reverse. The author has aimed in this instance at elegance,—and achieved it. It is yet to be proved whether the public will prefer the gentle hilarity of this piece to the boisterous mirth excited by the more vulgar drama.

To detail the plot is difficult,—it being carried on rather by conversation than by action. The effect is dependent rather on the turn of a phrase than on the force of a situation. The scenes are, indeed, dialogues,—the events merely sentiments, not changes of fortune. The business does not really set in until the second act; when we find *Sir Algernon Courtoun* (Mr. Cooper), an old baronet, a sexagenarian at least, making love to *Camilla Haythorn* (Mrs. Nisbett). Meeting with a refusal, he appeals to the lady's father, an honest and wealthy farmer (Mr. Barrett);—and the lady is called on for all her vivacity, of which she has great store, to stem the torrent of their united anger. Matters are not much mended by the discovery that the lady has another lover, the baronet's nephew, *Captain Sidney Courtoun* (Mr. Anderson):—in fact, the young man is threatened with disinherence. To avert this, the lady resorts to a variety of schemes. She pretends to be in love with *Major Stock* (Mr. Emery), and carries the delusion so far that she becomes effectually compromised. Finding herself then in a more serious difficulty than ever, she is glad to accept the services of an old maid, *Mrs. Trimmer* (Mrs. Ternan), who throughout the play contrives to exert a mysterious influence on all parties. By the agency of this lady, the indignation of *Sir Algernon* is turned on the poor deluded Major; and he speedily signs a settlement of his estates on his nephew. Meanwhile, in a ludicrous scene, the Major is undeceived as to his position with *Camilla*; but his desire for revenge on his rival, though strong, is subdued by the moral influence of *Mrs. Trimmer*.—Another sort of influence is reserved for *Sir Algernon*. Just at the proper moment, the senile baronet is brought to recognize the old maid as a neglected flame of his own in early youth; and his anger towards his nephew is thereby converted into remorse on account of his past conduct towards the deserted lady.

The part of the old maid was artistically performed by *Mrs. Ternan*; while that of *Camilla* found in *Mrs. Nisbett* a lively, graceful, and dashing representative. Her military penchants were in particular expressed *con amore*. Mr. Anderson had little to do or say—but he looked the soldier and the lover with propriety. *Mrs. Walter Lacy* had the part of a prudent housekeeper, *Cherry Bounce*;—and, with Mr. S. Artaud as her lover, *Mr. Stubbs*, contrived to throw comic *vis* into the connecting scenes.

From what we have stated, it will be seen that the new comedy is properly a conversation-piece of the sentimental kind; and that its peculiar merits are those of a literary composition, not of an ordinary stage drama. There is in it no broad farce, nor indeed brilliant wit;—but a current of sensible and lively remark pervades the text, which produces a quiet sense of satisfaction in the audience. The curtain fell to the undivided applause of a crowded house.—The scenery is in exceedingly good taste.—The author was called for, and bowed from a private box—after which, the piece was announced for nightly repetition.

OLYMPIC.—'All that glitters is not Gold' is the title of a new piece by Mr. Thomas Morton, produced on Monday. Its basis is probably French,—but the dialogue and manners are English. The scene is laid in Bristol. *Jasper Plum* (Mr. Farren)—an old cotton-spinner—has two sons, *Stephen Plum* (Mr. Leigh Murray) and *Frederick Plum* (Mr. W. Farren, jun.). The latter having been educated as the gentleman of the family, has cultivated fashionable society. He is about to be married to *Lady Valeria Wetendleigh* (Miss Louisa Howard);—and at the opening of the play arrives with his bride at the factory. *Stephen Plum* is a young man of industrial habits. His heart and soul are in the factory; and he has conceived a passion for one of the girls employed in it, by name *Martha Gibbs* (Mrs. Stirling). *Martha Gibbs* has in childhood had the advantage of education,—and keeps a diary, which in turn keeps her virtuous. *Stephen* has got access to this diary, and knows her inmost soul. On the arrival of *Lady Valeria*, *Martha* recognizes her as an old acquaintance and benefactress; and the friendship between them is renewed. *Old Plum*, nevertheless, is against the marriage of *Stephen* with *Martha*;—and is induced to consent only on condition of her being put on a three months' probation. She is taken from the workshop to the drawing-room,—and the result is to depend on her behaviour in her new position:—an arrangement of which, however, she is unaware.—At the commencement of the second act, the three months have expired. Meanwhile, embarrassing circumstances have arisen. *Frederick* has left his bride for an official duty provided for him by a *Sir Arthur Lassell* (Mr. Norton),—a former lover of *Lady Valeria*, whom he fascinates with his attentions. *Martha* sees her friend's danger, and resolves to save her. Her interference causes the vain *roué* to believe that she is moved by jealousy towards a rival; and he resolves on carrying on an intrigue with both. In the course of events, *Martha* is compelled into an assignation with him, in order to undeceive *Lady Valeria*. By this, her own character is compromised,—even in the eyes of *Stephen*. He refers to her diary for an explanation; but finds there a simple statement of the fact,—so careful had *Martha* been not to compromise her friend. But *Lady Valeria* has a noble spirit. Repenting of her fault, she adds to the diary the omitted particulars; and by this sacrifice wins her own pardon and secures her friend's happiness.

This drama is both comic and pathetic in a high degree,—and it is well acted. *Mrs. Stirling* as *Martha* performed with great feeling; *Miss Howard* in *Lady Valeria* was charming; and *Mr. Leigh Murray* in *Stephen* was very characteristic. The author had burdened him with a *patois* and a rough outside more than needful except for a stage exaggeration;—but *Mr. Murray* supported the weight with skill, and presented a portrait as pleasing as it was distinct. This was the effect of good taste in dealing with doubtful materials.—The piece was entirely successful.

MUSICAL AND DRAMATIC GOSSIP.—The quotation recently made from the *Musical Times* of a passage which led us to hope that music was reviving in the fine cathedral city of York, has provoked communications from residents there personally strangers to us,—of a totally opposite import. In this eagerness to explain and to complain there ought to be found some power of renewal. But the facts assembled on the other side of the story are dismal and decisive enough. We are told by one correspondent that the organ in the Minster is now played by deputy. "The sub-chantor of York Minster," writes another, "is a deputy for the precentor, whose office is a sinecure,—he being, I believe, Dean of Norwich, and of course, never filling the duties of that important post. The Chapter has, accordingly, met to fill the place of sub-chantor vacated by the late Rev. —, and has elected a most respectable clergyman to the office; but one who is completely ignorant of music, and can scarcely intone the very small part of the service that is sung in the Minster."—We are, thirdly, assured that the Choral Society is not in a

flourishing condition, and that the Philharmonic Society is dying away. For the well-being and well-doing of Music it is important, as we have some hundred times stated, that the provincial towns should be in some measure independent of the metropolis; and thus, allusion to the matter having been already made in our columns, we return to the subject to excite, if it be possible, local ambition, but not to be a cause of local annoyance.

We now learn that the pupil of *Sir George Smart* mentioned a fortnight ago will take the principal *soprano* part in 'Elijah' on the performance of that Oratorio at Mr. Hullah's February *Monthly Concert*.—We are informed, also, that *Miss L. Pyne* is still in England,—circumstances having occurred to prevent her fulfilling her engagement at Vienna.

Mdlle. Caroline Duprez is said to have made a most successful *début* at the Italian Opera in Paris in the 'Lucia' of Donizetti. She is described as a singer of great executive brilliancy, and *soprano* voice most extensive in compass, and to be entirely at ease on the stage. Her father was the *Edgardo*.—It is rumoured that *M. Duprez* is going to sing the part of *Don Giovanni*. For this he has ample *tenor* precedent,—*M. Garcia* and *Signor Donzelli* having both been most successful in the part.—*M. Ivanoff* has given up his engagement with *Mr. Lumley*, and will shortly be replaced at the Italian Opera by *Mr. Sims Reeves*.

M. Mairalt (who, betwixt his real name *Van Meerelt* and his Italian *Maralti* put on for the London Opera, has adopted the above by way of compromise, national and fit for Paris) appeared the other evening as *Arnold* in 'Guillaume Tell.' In the passionate moments of the part, the forcible high notes of his voice appear to have produced an effect on the public; but we learn that his *cantabile* singing was rough and ineffective, and fear that he may prove to be one of the many whom admiration of the famous "UT de poitrine" of *Duprez* has ruined. On the other hand, we are told that *M. Gueymard* is making steady progress,—having been frequently of late called on to take the occupation of *M. Roger*,—filling it to satisfaction.

The manner in which it is possible to obtain prophecy on any subject, and to get the most difficult matters conceivable spoken to "for a consideration," has rarely come before us in a more amusing form than is presented by the following advertisement, taken from the columns of the *Times*.—

"The Stage.—A candid opinion as to talent, physical qualifications, and every information respecting the stage, may be obtained by applying personally to Mr. —, professor of elocution, —. Opinion and six private lessons, one guinea."

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MISCELLANEA

St. George's Chapel.—We are glad to observe that the Commissioners of Woods and Forests are repairing the turrets and pinnacles on the north side of Cardinal Wolsey's Chapel, and we hope they will extend their operations to the pinnacles on the other portions, many of the beautiful coats of arms and other carvings being much dilapidated. The Dean and Canons have lately been further embellishing the chapel by new stained glass windows, and those on the south side are now in course of being filled with the same material.—*Windsor Express*.

Palace of Glass.—To give an idea of the vast size of this building, it was noticed, that the width of the main avenue was within ten feet double that of the nave of St. Paul's Cathedral, while its length was more than four times as great. The walls of St. Paul's were fourteen feet thick, those of the glass building in Hyde Park were only eight inches. St. Paul's occupied thirty-five years in building, whilst the Hyde Park building would be finished in less than half that number of weeks.—*Mr. Digby Wyatt* "On the Construction of the Building for the Industrial Exhibition."

Improvement of Banking Houses.—In connexion with the Exhibition, the *Banker's Magazine* states that *Mr. J. W. Gilbert* offers a prize of 100*l.* for the best essay in reply to the following question:—"In what way can any of the articles collected at

the Industrial Exhibition of 1851 be rendered especially serviceable to the interests of practical banking?" "These articles," it is explained, "may be architectural models that may suggest improvements in the bank-house or office—inventions by which light, heat, and ventilation may be secured, so as to promote the health and comfort of the bank clerks—discoveries in the fine arts, by which the interior of a bank may be decorated, or the bank furniture rendered more commodious—new inventions in the construction of locks, cash-boxes, and safes, which shall render property more secure against fire or thieves."

Another Bridge over the Niagara Falls.—We understand that the Niagara Suspension-bridge Company intend to erect, next season, a suspension foot-bridge across the Niagara river, between their present bridge and the Falls. The new bridge will be considerably longer, of course, than the present one, and the transit upon it will be one of the most agreeable adventures of visitors to the great cataract. The company will apply for a charter at the ensuing session of the legislature.—*Rochester Advertiser.*

Novel Application of Galvanic Action.—It is announced in the *Madras Spectator*, Sept. 18, that a person in that town has discovered a substance which he calls *fibre* (what it is remains a secret), which, under galvanic action contracts suddenly to one-fourth of its length, "its power being equal to 100lb. on every square inch of its sectional surface." The inventor has constructed a model engine to show the application of the new motive power. A reciprocating beam attached to an ordinary crank, with fly-wheel of about four feet in diameter, is fitted at each end with a cylindrical piece of the fibre, insulated by a plate of glass. Near the frame is a small galvanic battery. Operations are begun by giving a shock from this battery to one of the pieces of fibre, which immediately and violently contracts, drawing the beam down on that side, and of course communicating motion to the crank and fly-wheel. So soon as the centre has been turned, another shock given to the opposite piece of fibre continues the motion:—and the shocks being alternately repeated, the fly-wheel soon gains an enormous speed.—*Architect.*

Patent Pressure Filter.—The pressure filter patented recently by Mr. James Foster, of Liverpool, consists of a small globe, of a peculiar silicious sandstone, hollow in the inside, and contained in a metal jacket. When this compact, but extremely simple, apparatus is screwed on to the service-pipe, the water is forced through the stone globe by the ordinary pressure from the main, and comes out perfectly exempt from all foreign bodies, and as clear as crystal. The action is mechanical, and it admits the water to flow through with such rapidity that it can be fixed permanently to the service-pipe, in place of the usual brass cock. There are two taps attached, one of which draws the filtered water from the interior of the stone globe; the other, the unfiltered water from the exterior. When the unfiltered water is drawn off for scouring or other purposes, it thoroughly cleanses the exterior of the filter from all mechanical impurities which may have collected on the surface, and by this means the filter is always kept sweet and clean. The apparatus is so formed as to allow the sandstone globe to be readily detached from its exterior casing, and chemically purified by the most simple and ready means.—*Builder.*

TO CORRESPONDENTS.—H. P. Jun.—A Son of Priam—M. T. W.—Juvenalis—L. M. T.—C. H. B.—Marguerite—Job—T. H.—received.

"CHARITIES IN LONDON."—A paragraph under this heading, which we found in a contemporary with the name of the *Atlas* attached to it as source, was transferred into our "Miscellaneous" column last week,—and of course honestly attributed, as is our practice, to the only party known to us as claiming the authorship. We have received a letter of reclamation from a correspondent, who, not seeking to put his personality forward, has, however, made it known to us,—and chooses at any rate to deprive the *Atlas* of whatever credit may belong to the paragraph. It is, he says, "a literal extract from an original contribution of mine in the *Times* of December 10,—and the result of some research."—Our correspondent is aware, as he expresses himself, that we have again and again denounced the system out of which these misappropriations arise. All parties must be held innocent but he who first omits to put the owner's name to a paragraph which he thinks worth borrowing.

THE INDEX AND TITLE PAGE to the VOLUME for 1850 will be given with next week's number.

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